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LONDON NEWS

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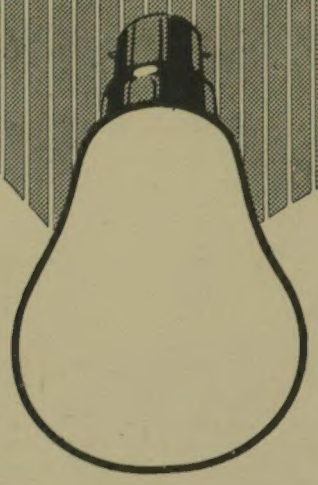
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"ALWAYS THE SAME GOOD LIGHT"



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In Great Variety



The above is an example of one of our

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Made only by

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(REG. TRADE MARK)

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Never neglect a Cold

AT the first sign of stuffiness the first dry feeling at the back of the throat, put a drop of "Vapex" on your handkerchief. Breathe the vapour. Notice how it becomes stronger and stronger as you inhale. You feel it coursing through the air passages of the nose and throat, searching out the germs and depriving them of their power for mischief. Congestion is quickly broken up and the whole respiratory system stimulated.

Of Chemists 2/- & 3/- per bottle

THOMAS KERFOOT & CO. LTD
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Battle of
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when
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1827

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1887

1917

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Jubilee of
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The point is this:



By wasting time and money, it is possible for a man to get as good a shoe as the "Waukenphast."

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So long ago as 1879, the genial wit of "Mr. Punch" helped to make "Waukenphast" shoes famous.

They are world-renowned to-day.

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Length, 30 ins.	**7½** gns.
,, 33 ins.	**8½** gns.
,, 36 ins.	**9½** gns.

Superior quality with zinc-covered base, top case lined moiré and fitted pockets.

Length, 30 ins.	**11** gns.
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Estimates free of charge for special dimensions or colours.

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70 & 71 WELBECK STREET, LONDON, W.1

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SEAL MUSQUASH

A NEW MODEL FUR COAT in selected SEAL MUSQUASH backs, with collar, fronts and cuffs of NATURAL RUSSIAN FOAL lined embroidered crêpe-de-Chine.

PRICE

98 Gns.

In Persian Lamb and Seal Musquash, from **125 Gns.**

In Nutria Dyed Coney and Gazelle, from **39 Gns.**

In Natural Nutria and Pony to tone, from **125 Gns.**

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ON THE WARM SOUTH DEVON COAST

FOR AUTUMN OR WINTER HOLIDAYS

2-MILE PROMENADE, FULL AMUSEMENTS, GOLF.

GUIDE BOOK (1½d. stamp) from Box 15 Town Clerk, Exmouth. For Apartments, etc., Information Bureau, High Street.

DIRECT EXPRESSES by SOUTHERN RAILWAY from London (WATERLOO) Week-days 8.40, 11.0 a.m., 12.40, 3.0, 6.0 p.m.

Week-End Tickets. Return Fares, 1st **49/-**, 3rd **29/6** (from Friday to Tuesday)

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Sole Agents for "The Illustrated London News," "The Sketch," &c.

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C. Brandauer & Co.'s Ltd.

CIRCULAR POINTED PENS.

SEVEN PRIZE MEDALS



These series of Pens neither scratch nor spurt. They glide over the roughest paper with the ease of a soft lead pencil. Assorted Sample Boxes, 9d., to be obtained from all Stationers. If out of stock, send 10½d. in stamps direct to the Works, Birmingham

London Warehouse: **124, NEWGATE STREET, E.C.**

Courtaulds' Dress and Lingerie Fabrics

famous for their Beauty & Colour.

IF every lady of to-day were able to see a full collection of COURTAULDS' FABRICS *she would be amazed, almost bewildered, by their variety. Her fashion advisers turn easily from one texture to another, yet* COURTAULDS' FABRICS *always include the newest styles and designs, in the loveliest of colourings and shades and in the richest profusion. In British-made artificial silks, woven with both cotton and wool, the results and effects will fill you with wonder. You may examine your draper's stock to fashion a complete wardrobe, but* COURTAULDS' FABRICS *will give you the finest in value and the utmost in durability. Each fabric is fully guaranteed.*



All of the fabrics named are produced from Courtaulds' finest Artificial Silk Yarns.

The name is on the selvedge.

COURTAULDS' - FABRICS -

woven by Courtaulds, Limited, are obtainable from leading Drapers and Stores everywhere. If any difficulty, please write Courtaulds, Limited, (Dept. F 17), 16, St. Martin's-le-Grand, London, E.C.1, for name of nearest Retailer and descriptive literature.

"Luvisca"

The ideal material for Jumper-Blouses, Slumber Suits, Pyjamas, Lingerie; Children's Frocks, Overalls and Sleeping Suits. "LUVISCA" has the appearance of Silk, with the advantage of being easily washed, and for hard wear is unsurpassed. There is a wide choice of designs suitable for every purpose. 37 to 38 inches wide. Striped Designs 3/3d per yd. Plain Shades & Self Checks 3/6d per yd.

"Delysia"

A Dainty Fabric for Dainty Wear. The charm of Courtaulds' Fabrics is clearly expressed in "DELYSIA." It makes the daintiest of Lingerie, Jumper-Blouses, Afternoon Dresses, and Evening Frocks, and Children's pretty Frocks and Underwear. Obtainable in a wide range of delicate colourings, 37 to 38 inches wide.

3/11½d per yard.

"Xantha" FABRICS

The standard and most popular Knitted Fabric for Ladies' dainty Lingerie Wear. It is exceptionally soft and durable, and sold in a variety of delicate shades. Garments made from "XANTHA" retain their texture and shape as well as their freshness after repeated washing. 48 to 49 inches wide.

5/11d per yard.

San-Toy Printed Fabrics

A beautiful range of Printed Fabrics, very pleasing to all ladies of taste. "SAN-TOY" Printed Fabrics drape easily and are produced in a wide range of designs, with a full selection of colours, guaranteed to retain their freshness and beauty after washing. For Dresses, Jumper-Suits, Children's Frocks, etc., "SAN-TOY" Printed Fabrics are supreme.

"Courgette"

A delightfully soft Crêpe Suède Fabric, particularly suitable for present-day Jumpers, Jumper-Blouses, Dresses and Dainty Lingerie. "COURGETTE" is an entirely new fabric carrying the full Courtauld guarantee. Available in many shades and colourings, 36 to 37 inches wide.

6/11d per yard.

"Clytie" SATIN

A lovely and rich-looking soft Dress Satin—an exceptionally high-grade Courtauld Fabric. It is wonderfully durable in wear and for Afternoon and Evening Frocks, Children's Party and best wear, Wedding Gowns, etc., cannot be excelled. Sold in dainty shades, 38 to 39 inches wide.

5/6d per yard.

"Courlyn"

A standard high-grade Artificial Silk and Wool Marocain with exceptional draping qualities, and delightfully soft to handle. For Afternoon Frocks, Evening Dresses, Jumpers, Linings, Children's Party Frocks, etc., "COURLYN" is shown in a large range of colours. 37 to 38 inches wide.

6/11d per yard.

"Courcain"

A thoroughly dependable and hard-wearing Artificial Silk and Wool Marocain, produced in the newest shades and largely used for Dresses, Frocks, Jumpers, and Children's Wear. 38 to 39 inches wide.

4/11½d per yard.

Courtaulds' 5004 WASHING SATIN

A serviceable and long-lasting Washing Satin, very durable in wear. For Lingerie, Negligée and Boudoir Wraps, Dressing Jackets, Breakfast Wraps, etc. Produced in a selection of the newest colours, 39 inches wide.

5/11d per yard.



Romance

With its days bathed in golden sunlight, its mysterious loveliness in moonlight, its wonderful opalescent after-glows which touch the Libyan Hills, the Desert and the Nile with ethereal beauty when the sun has set,

EGYPT

is the Land of Romance. The pageantry of its past, the picturesqueness of its present, its matchless climate and restorative air make it the ideal winter resort. The comfort of its hotels is renowned all the world over. To winter in the wonderful land of the Pharaohs is an experience which, once enjoyed, is remembered with keen delight until its magic spell compels a second visit.

Season — October to May.

Illustrated Booklet "Egypt and the Sudan" obtainable on request.

TOURIST DEVELOPMENT ASSOCIATION OF EGYPT

3, Regent Street, London, S.W.1
or Cairo Railway Station, Cairo.



THE MEDITERRANEAN—THE CENTRE OF THE WORLD.

By MAXWELL FRASER (Editor, "Magazine of Travel").

THOUGH geographers have striven to prove that the Ancients were wrong in believing the Mediterranean was the centre of the world, tradition has triumphed. It has become the centre of the World of Pleasure. How could it be otherwise? For thousands of years the peoples of the Mediterranean have wooed the Goddess of Pleasure. Each nation as it rose to world dominion—Egypt, Greece, Rome, Carthage, Spain—gave itself up to luxury and ease. The enormous wealth and power gained in their wars was lavished on vast temples and lovely palaces. Each succeeding civilisation added to the works of its predecessors, and, though much of this splendour has disappeared, enough remains to make the cities of the Mediterranean unique in their appeal to every type of traveller.

Nowhere in the world is the holiday-maker so courted. Your every need will be anticipated, for the present-day dwellers on those shores pursue pleasure as eagerly as their ancestors. You can join in the vivid, care-free life of a hundred famous resorts which have grown up side by side with the mute relics of ancient civilisations. You can indulge in every sport whilst studying the fascinating lore of the past. Think of the fun of a strenuous game of tennis in the fresh, flower-scented morning air, followed by a bathe in the caressing warmth of the bluest waters in the world. Think of having breakfast on a terrace decked with great bushes of colourful tropical flowers, whilst the gay cosmopolitan life of the streets flows ceaselessly by, and then the thrill of wandering through silent temples and palaces where sandalled feet trod countless ages ago. It needs but little imagination to re-people those great buildings. The Coliseum at Rome re-echoes to the plaudits of the crowd as the gladiators fight. The chariots of wealthy patricians dash once more down the silent streets of Pompeii. The Acropolis resounds again to the gay, inconsequent chatter of the laughter-loving Athenians. The exquisite Princesses and glorious warriors of incomparable Egypt walk through the courtyards of her palaces. Mighty Pharaoh rises once again in power, and temples resound to the sonorous chanting of the priests and the sweet melodies of the priestesses. Then in the evening you can return to your hotel to dance, talk, and laugh



THE ROMANCE OF TRAVEL IN LANDS BORDERING THE MEDITERRANEAN: EGYPT'S MAJESTIC MONUMENTS—THE SPHINX AND THE PYRAMIDS.

The Sphinx, it will be remembered, has been restored within the last few years and completely cleared of the sand that covered the great fore-paws of the figure, with the temple between them. Our photograph shows this famous monument as it appears since the restoration. The Great Pyramid was recently ascended by the Prince of Wales and the Duke of Gloucester, and the Prince drove a golf ball from the summit.

amid its modern comforts, or wander in the brilliant moonlight in lovely tropic gardens.

That is the charm of the Mediterranean. The pageant of the past is laid open to those who care to see it, and throws a glamour over everything. Even those who devote themselves entirely to sports feel an indescribable enchantment in their surroundings which adds to their keenness and enjoyment. This is more especially the case in Egypt. In the days of the Pharaohs Egypt was rigorously closed to every foreigner. They knew her for the irresistible siren she is—knew that to see her was to love her passionately. They feared the desire for possession that would follow, and feared justly. The moment the ban was lifted and strangers saw the loveliness of the land watered by the sacred Nile, they coveted her. And though to-day she is left in peace, she has not lost her power to win every heart. No city in the world is quite like Cairo. She is of the East and of the West—and, for all their mingling, they are apart. In her secret heart she is as exclusive and intolerant of change as the Pharaohs themselves, though she never knew their rule, for Cairo is comparatively modern, dating only from the sixteenth century. There is an endless fascination in watching the world go by in Cairo. It is this very fact that has made the terrace at Shepheard's known all over the world, even by those who know scarcely anything else about Egypt.

To know the Egypt of the Pharaohs the traveller must go further afield than Cairo. There are, of course, the Pyramids and the Sphinx in the desert beyond the city, but it is at Thebes, Luxor, and Memphis that the spell of Ancient Egypt really grips the traveller. Who is there with but the most cursory knowledge of Egyptology that does not thrill at the very names of Thebes and Memphis? It is there that the might of ancient Egypt's ruling caste is realised, and it seems natural that the Egyptians should have thought Pharaoh god-like and omnipotent.

No wonder the lotus was the sacred flower of Egypt! Life there is an enchanted dream played out under cloudless, sun-flooded blue skies. It is hard to leave so much loveliness and return to England's grey skies—so why not linger on the way home and visit some of the many enchanting islands of the Mediterranean? Cyprus and Rhodes, for instance, are enticingly near the mouth of the Nile. It will not take you long to steam across the calm blue sea to these historic islands, and they have the added attraction of being a little off the beaten track for travellers. It is curious, but true, that, though tourists flock to the resorts on the Mediterranean coasts, the many lovely islands, with the exception of Corsica and Sicily, are comparatively unknown. Both Rhodes and Cyprus were far more often visited right up to the Middle Ages than

[Continued on Page 642.

HEALTH AND SUNSHINE BECKON YOU TO EGYPT



SHEPHEARD'S HOTEL, CAIRO.
The most famous hotel in the world. The rendezvous of all the greatest writers, explorers, politicians and celebrities of every nation. Furnished suites, bedrooms with private bathrooms. Orchestra. World-renowned cuisine.

If there is one place in all the world where dwellers in temperate climates can with certainty find sunshine, it is in Egypt. Not the fickle rays that vanish as soon as you are tempted out of doors, but steady, warming, invigorating, never-failing sunshine. Egypt caters for everybody. It offers health and strength for those who need it; the wonders of an ancient civilisation. Sport of every possible kind, up-to-date hotels, with perfect cuisine and every luxury.

Interesting and beautifully illustrated Brochures on Egypt and its many attractions may be obtained on application to L. Suter, Esq., Secretary General, Egyptian Hotels, Ltd., Shepheard's Hotel, Cairo



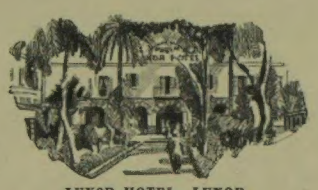
SEMIRAMIS HOTEL, CAIRO.
A modern hotel, standing in its own grounds. Commanding magnificent views of the Nile and surrounding country. Replete with every luxury; reasonable tariff.

WINTER PALACE, LUXOR.
Situated on the banks of the Nile, within easy reach of the Valley of the Kings. One of the finest hotels in Upper Egypt, equal in every respect to a European hotel-de-luxe.





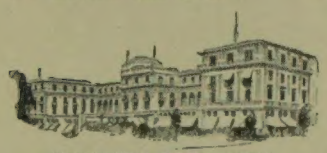
CATARACT HOTEL, ASSOUAN.
Built on granite foundations, above the river level, in dry surroundings and invigorating air. All the conveniences and appointments of a modern luxury hotel.



LUXOR HOTEL, LUXOR.
A luxurious, modern hotel providing excellent accommodation at very reasonable rates. Centre of great archæological interest. Shooting, tennis, golf, dancing, etc.



GRAND HOTEL, ASSOUAN.
Situated on the banks of the Nile, in one of the most beautiful spots in Egypt. Every convenience, first-class cuisine, all at most reasonable prices.

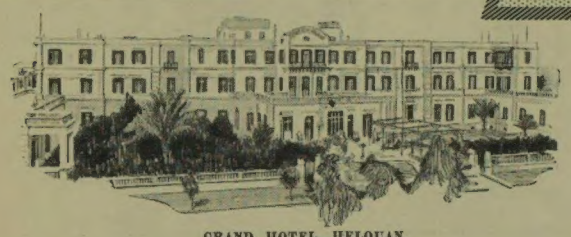


CONTINENTAL HOTEL, CAIRO.
A palace of comfort and luxury in unrivalled situation. Cuisine under the direction of famous French chef. Magnificent ballroom. Celebrity concerts throughout the season.



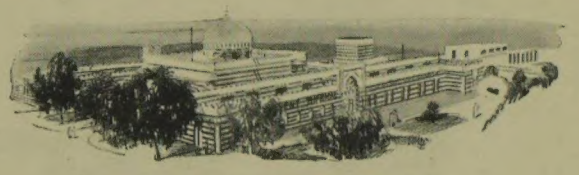
MENA HOTEL (PYRAMIDS), CAIRO.
A veritable Oriental palace. At the foot of the Pyramids, on the border of the Libyan desert. Open-air swimming baths, golf, tennis. Excellent cuisine.

HELOUAN



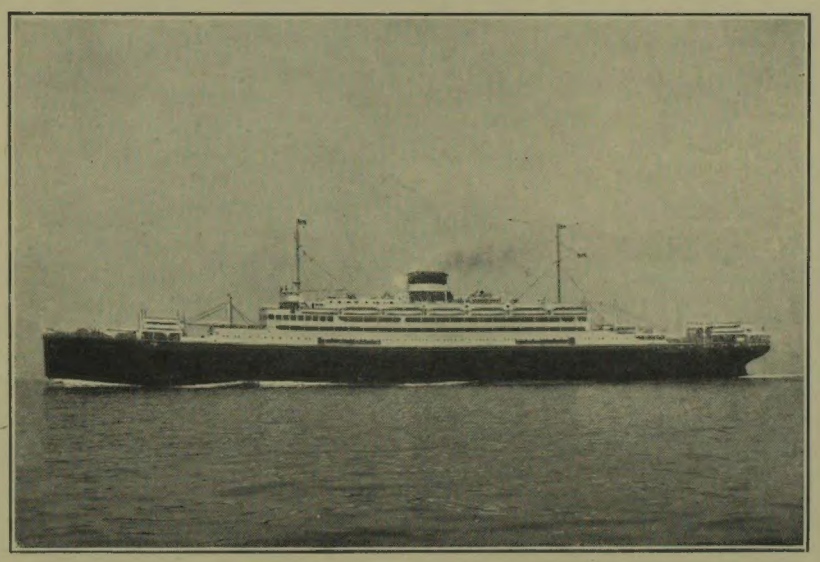
GRAND HOTEL, HELOUAN.

Egypt's premier health resort, Helouan, stands on high ground close to Cairo. The only place near Europe where balneological treatment can be obtained in a summer-like climate during the winter months. The Bathing and Thermal Establishment, on one floor level, is equipped with the most modern apparatus and appliances. Separate sections for ladies and gentlemen; experienced European masseurs and masseuses and resident medical staff. The Grand Hotel also offers everything necessary for the comfort of invalids, and special arrangements can be made for diet, attendance, massage and other forms of treatment. Golf on the finest sand links in the world; tennis and dancing are other attractions.



THERMAL ESTABLISHMENT, HELOUAN.

COSULICH-LINE-LLOYD TRIESTINO



EXPRESS SERVICE TO NORTH AMERICA

The Sunny Southern Line to New York.

Maiden Voyage
of the Motor Vessel
"Vulcania"
(24,000 gross tons.)
Sister Ship to the **"Saturnia."**

From TRIESTE - - - DECEMBER 19th, 1928
From NAPLES - - - DECEMBER 21st, 1928



THE GRAND-EXPRESS EUROPE-EGYPT

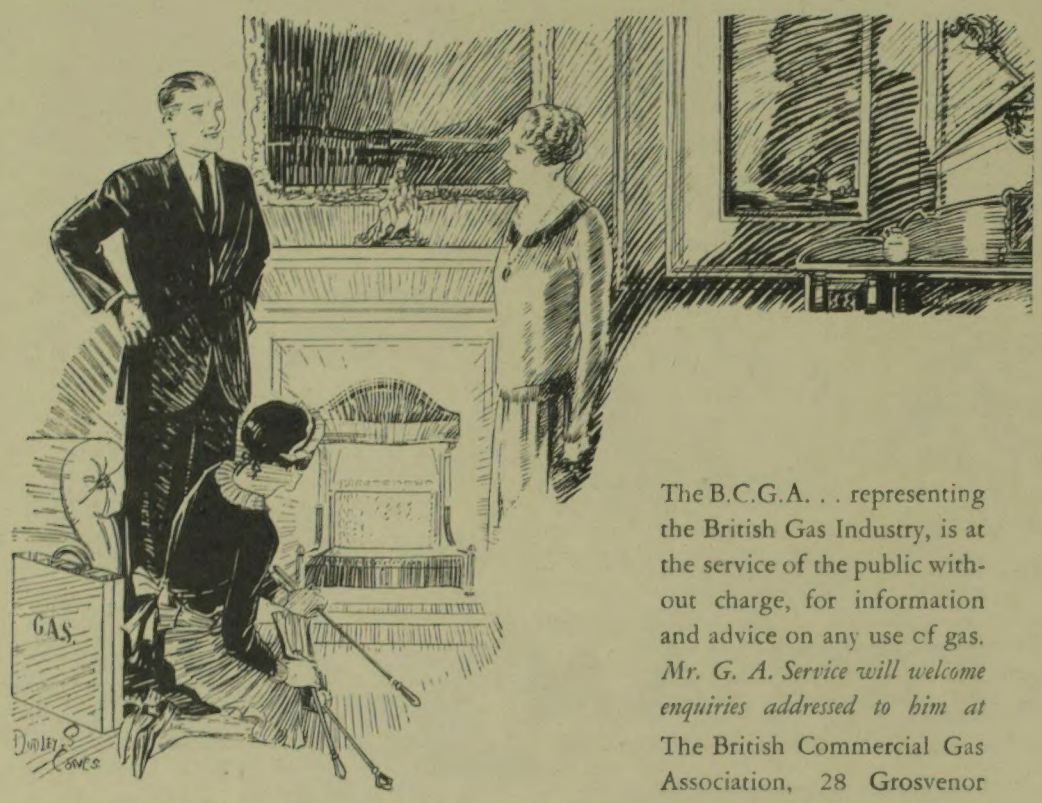
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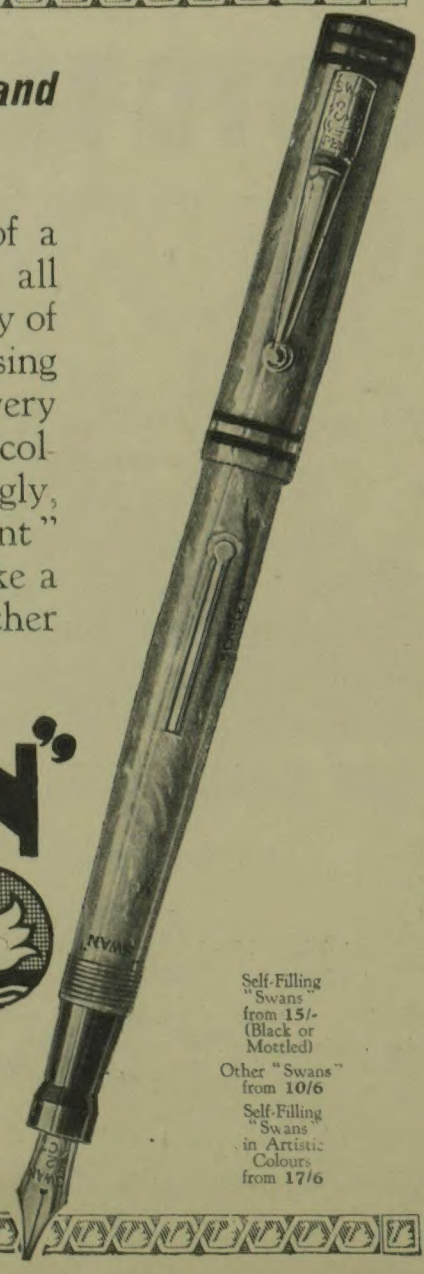
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THE PLAYHOUSES.

"DIVERSION." AT THE LITTLE THEATRE.

MR. VAN DRUTEN'S "Diversion" is not another "Young Woodley," though its theme—the love of a lad for a woman older and more experienced than himself—is markedly similar to that of its predecessor. Here we are in a more stagey atmosphere. Not that the piece lacks passages of exceptional merit. The woman with whom Wyn Hayward is infatuated and has had a delirious hour of passion in Italy is a fashionable actress, whose entourage of adulation aud luxury is admirably suggested. Good, too, is the scene in which she is shown calling at the boy's home and behaving with charming correctness to his surgeon-father and family. But the author's development of his theme does not carry conviction. Would an actress, so hard and so devoid of tenderness as Rayetta, have inspired storms of feeling in any normal English boy such as Wyn is assumed to be? Would he have killed her, even if, seeing red for a while, he had tried to throttle her? Would his surgeon-father have had a dose of poison in his pocket; and if he had, would he have passed it on to his son for a suicidal purpose? Surely the answer to all these questions is "No." There remains the fact that by virtue of some fine scenes and some splendid acting, the play repays a visit. It is worth while going to the Little if only to watch with what care for detail and sense of character Miss Cathleen Nesbitt shapes her masterly portrait of the actress-heroine; and in all the less theatrical moments, Mr. Maurice Evans's sketch of the boy Wyn deserves association with her work. There is also a sincere performance given by Mr. C. V. France in the rôle of the surgeon; and thanks are due to Miss Mollie Lumley and Miss Alison Leggatt. Still, though his interpreters serve him well, Mr. Van Druten can do better than this.

"THUNDER ON THE LEFT." AT THE KINGSWAY.

There is so much that is quaint and charming and humorous in the dream-play that Mr. Richard Pryce has fashioned out of Christopher Morley's novel, "Thunder on the Left," that no one will be hard on it because the fantasy breaks down at the last under the strain of carrying rather too serious an interpretation. For what it is, for its picture of a ten-year-old boy obtaining his strange wish and being able to see what the companions of his nursery will be like twenty years afterwards, let us be truly grateful. Martin's own birthday party, with its band of children, makes a joyous introduction to the fable, and the playgoer is soon equally fascinated in another way while watching the group of grown-ups from the angle of vision of the boy who is apparently as adult as they are, but has kept the innocence of childhood. Very adroitly is his distress expressed as his eyes are opened to realisation that "George" Richmond, who is Martin himself grown-up, while married to the rather prosaic Phyllis, is drifting into an intrigue with the Joyce of whom he had jolly memories. When Phyllis falls swiftly in love with the boy her husband was, fantasy still holds its own, but Joyce's mundane love-making and rather heavy scenes in a wood on "Dear Brutus" lines are too much for the gossamer-like texture of the fairy-tale. Still, Mr. Bramwell Fletcher's Martin is a delight to eye and ear; Miss Angela Baddeley puts passion into Joyce's love-scenes; Mr. Lawrence Anderson is the right sort of George; and Miss Dorothy Holmes-Gore, though too mannered a Phyllis, handles happily enough the passages in which she thinks aloud.

THE MEDITERRANEAN—THE CENTRE OF THE WORLD

(*Continued from Page 638.*)

they have been since. Both islands have known many conquerors, all of whom have left their mark, but each island has its own distinctive charm. At Cyprus, memories of Venice are uppermost, for the great seaport held the island for many years—as lovers of Shakespeare well know, for was it not there that the tragedy of Othello and Desdemona was played to its bitter end? At Rhodes relics of the domination of the Knights of St. John of Jerusalem greet the traveller at every turn. Even to-day the headquarters of that proud and once all-powerful order are on the island.

Of the many other islands of the Mediterranean I have no space to speak here. In the Aegean Sea alone they are so numerous that it has been said that even the Greek Government, which collects the taxes, sometimes discovers an island it had never known about before! Then there is Corfu, where many famous people have lived, and Crete, with its memories of the Minotaur, and the larger islands of the Western Mediterranean. One thing they have in common—they are all "holiday resorts" in the truest and most delightful sense of that hackneyed term.

We very much regret that, through a photographer's mistake, a portrait of Sir Charles Wakefield appeared in some copies of our last issue with an incorrect description stating that it represented Sir Harold Moore, one of the candidates in the recent election of a new Lord Mayor of London. Sir Charles Wakefield, of course, was himself Lord Mayor in 1915-16, and is one of the most distinguished men in the City.

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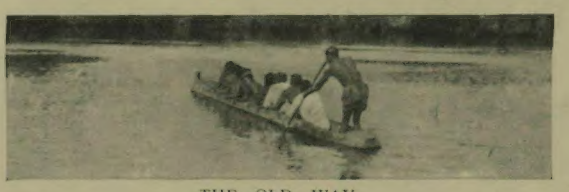
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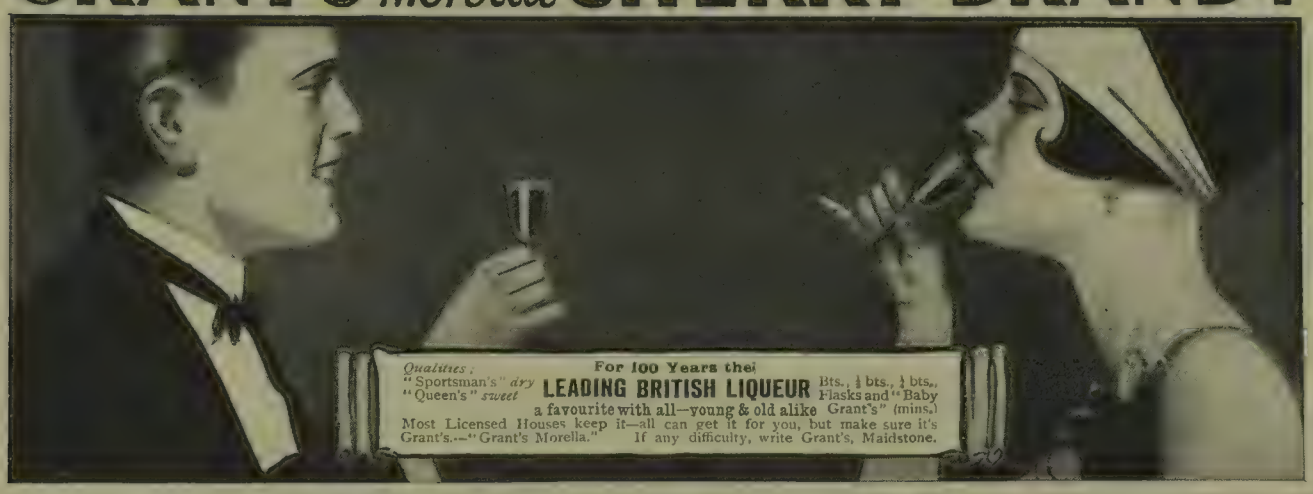
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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 13, 1928.

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FROM OLYMPIA TO FAIRYLAND: MOTORING IN A FANTASTIC LANDSCAPE—BY AN ENGINEER-PAINTER.

The Motor Show at Olympia (illustrated in this number) lends a topical interest to this remarkable picture, with a car's head-lights illuminating the road that leads into a land that never was. It is the work of an Austrian engineer named Franz Sedlacek, who as a painter is entirely self-taught, never having had any training in art. His natural genius, however, has won recognition in Austria, and his pictures attracted great interest when exhibited at the "Sezession" in Vienna. He has a predilection for fantastic landscapes, with mountains and exotic trees, and his work is marked by vivid colour and bold contrasts. Sometimes he chooses an "interior" subject, and his picture "The Library" has lately been purchased for the Upper Austrian Gallery at Linz.

FROM THE PICTURE BY FRANZ SEDLACEK, ENTITLED "MOTOR-CAR AT NIGHT," EXHIBITED AT THE VIENNA "SEZESSION." (COPYRIGHT RESERVED.)



By G. K. CHESTERTON.

THERE is another aspect of the new theories about poetry which I had no space to mention when I recently reviewed some of them here. Though there was no room for them in my review, there was plenty of room for them in the book I was in some sense reviewing. Its author, Mr. Humbert Wolfe, made a particular point of the new poetical theory: that the poet must seek to isolate an image, and even a word. He must, to use the military phrase, cut all its connections and leave it in the air.

To begin with, this interests me in the most superficial sense, because what strikes me about poets is that they were all hopelessly traditional, even when they tried to be revolutionary. Nobody could be more entirely in the air, to all appearance, than Shelley. Nothing could be more entirely in the air than his little pet, the Skylark. And no mind could be more filled with the conviction that it was completely in revolt against all tradition, and especially against all religion. And yet it would be quite an amusing exercise to take Shelley's poem about the skylark, line by line and verse by verse, and show how entirely dependent it is upon traditional ideas, and even rather specially upon religious ideas. Here, perhaps, it would be rather too long an exercise to work my way through that rather long poem. But it is really true that it could be analysed, point by point, in that traditional sense. The song of the radiant young Atheist would probably turn out in the end to be a most orthodox theological tract. He begins by saying, "Hail to thee, blithe spirit." What does he mean by talking about spirits, if he is not in any sense a spiritualist? What would be the meaning of the remark, if he were really a materialist? He would never have had even the idea of a spirit but for the religious tradition represented in the idea of the Holy Spirit. He then says: "Bird thou never wert," which is obviously a lie. But it is a lie symbolising a truth, and what he really means by it may be stated thus: "I refuse to believe that a bird is only a bird, or that there is nothing more in such things than the material facts that we know about them." That thought is the beginning of all theology.

Shelley's next surrender to superstition is absolutely abject and appalling. He says, "From heaven, or near it"—a remark which must make all modern and rational persons with one concerted movement cover their faces in shame. In plain words, he not only talks as if there were something divine in the mere empty space above our planet. He actually talks as if there were a paradise of saints and angels somewhere located, like a coloured cloud, in that space, so that a skylark could be said to be more or less near to it. The lapse is so distressing that I will not linger upon the minor barbarism of mediæval physiology, by which the emotions of the bird are represented as coming from its "heart," as if that organ were a centre of consciousness. I was going to say that I "had not the heart" to dwell any longer on the depressing orthodoxy of Shelley, whereby I should myself have fallen into the physical image that is so superstitious and mediæval. It is so very difficult to write any intelligible English without being superstitious and mediæval.

Needless to say, the criticism could not only be continued through the whole poem, but it becomes conspicuously clear and true in the most poetical parts of the poem. Certainly the finest passages, and perhaps the most frequently quoted passages, are those that really celebrate what is not only a Christian dogma, but one now often abandoned as an antiquated and benighted dogma. Those great movements of verse do not really correspond to the Rise of the Skylark, but rather to the Fall of Man. I daresay Shelley would have been very much surprised if he had been told that he was subscribing to the doctrine of the Fall of Man. But he certainly was; and that was why his words at that moment really become weighty and human. "We look before and after and pine for what is not" has the sound of a great tolling bell. Nobody needs to be told that some spiritual tragedy has already happened to the race of him who cries aloud—

> But if we could scorn
> Hate and pride and fear;
> If we were things born
> Not to shed a tear—

or to the poet who can compare such a tragedy with the more trivial bliss of a little feathered creature in the empty air.



JUST ADDED TO THE LIST OF THE UNQUESTIONED PICTURES OF HOLBEIN THE YOUNGER: A PORTRAIT WHICH IS PRESUMED TO BE THAT OF LUCY CURWEN OF WORKINGTON—THE PROPERTY OF LORD LONSDALE.

The correspondent who sends us the photograph here reproduced by courtesy of the Earl of Lonsdale, writes: "Almost every old family in England possesses a portrait which has for generations been known as a 'Holbein,' but only too often this comfortable tradition fails to survive expert investigation. This delightful portrait, presumed to be Lucy Curwen of Workington, who married the Sir John Lowther of the period, is the latest work of the master to be fully authenticated and added to the list of his unquestioned pictures. Readers of 'The Illustrated London News' will perhaps remember the last Holbein discovery which was illustrated in these pages some two years ago—the beautiful portrait of a young woman with a thrush on her hand, belonging to the Marquess of Cholmondeley. Lord Lonsdale's picture is quite small—9¾ in. by 7¼ in.—and has a simple unsentimental charm which is at once apparent. Irrespective of tradition, the costume and the linen-fold panelling on the back of the seat make it fairly certain that the subject is an Englishwoman. The background is a greenish-blue, the dress a slightly deeper shade, the drawing sensitive and sure—in other words, it is one of those works which, in their quiet restraint, bear Holbein's signature all over them." Hans Holbein the Younger (*the* Holbein), it may be added, was born in 1497, and died in 1543. His father, Hans Holbein the Elder, was born in about 1460, and died in 1524.—[*Copyright of the Earl of Lonsdale.*]

At the very beginning of the debate, therefore, and even on the face of it, I have generally noticed that in the past all the poetry that professed to be particularly revolutionary was in fact particularly traditional. In this and in many things most of the revolutions of the past were pretty much alike; and there are some of us who rather doubt whether the revolutions of the future will be particularly different. But even if we ignore this tradition of traditionalism, and suppose that the futurists have really something novel in the way of a novelty, the logical difficulty of their position still remains. We may, for the sake of argument, treat this change as if there had been no other changes. We may isolate the Imagist as he would isolate the image. We may treat the art as if it had no history, just as the artist tells a story as if it had no beginning. But the fact still remains that, since he has to use the words of some language, he has got the words from somewhere and learned them from somebody. And the words are in fact winged or weighted with the thoughts and associations of a thousand years. If they were not, he would not use them; he might just as well say "Grunk," or "Quoggle."

An example is given in Mr. Wolfe's book of the sort of detached poem that the admirers of detachment chiefly admire. I may remark that Mr. Wolfe does not especially admire it; in fact, he calls it a meaningless anecdote. But he is undoubtedly right in classing it as an example of the sort of thing that the school in question regards as the necessary isolation and intrinsic value of an image. Its substance is as follows: a Japanese General whose long trousers are twisted like corkscrews sees a European army pass, in the middle of which is a Bishop who has one or two hairs on his chin and water in his eyes. That is all. The message is conveyed. The revelation is complete. Now I would not affect to misunderstand any notion that may require a little understanding. And I take it that even the poet would admit in such a case that, in a certain sense, the pointlessness is the point. The Japanese standpoint is selected because it is distant and indifferent; the Bishop because, from such a standpoint, he is only a dull detail and nothing else. But even this effect still depends upon tradition and association. It would not be the same if the Bishop were a biscuit-manufacturer. It would not be the same if the Jap were a Jewish army contractor. It is because of what the Bishop is to us that we remark that he is something different from the Mongol; it is even because he is something to us that we note that he is nothing to somebody else.

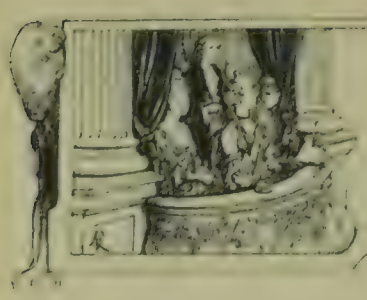
Even by this method of the detached detail, of the fragment of fact, of the experience isolated from all its surrounding experiences, we do not really get rid of the traditional might and magic in the words that are used to describe it. I suspect, therefore, that there is something wrong, after all, in the metaphysics of the new poetry; and that it is, much more than it fancies, in traditional continuity with the old poetry. The effect of callous and colourless record, produced by the picture of the Jap staring coldly at the Bishop, is really every bit as much dependent on the long literary legend about the mystical priesthood and the mysterious East as if it had been the most passionate battle-hymn of charging Crusaders, carrying the emblazoned Cross of a Prince Bishop against the banners of the Rising Sun.

A TWO-THOUSAND-GUINEAS WINNER FOR THE EMPEROR OF JAPAN.



A GIFT FROM THE KING TO THE EMPEROR HIROHITO ON THE OCCASION OF HIS IMPERIAL MAJESTY'S ENTHRONEMENT: A PAINTING OF LORD DERBY'S RACEHORSE COLORADO—BY MR. LYNWOOD PALMER.

The very interesting announcement was made the other day that his Majesty the King had purchased a picture of Lord Derby's racehorse Colorado in order that he might present it to the Emperor of Japan on the occasion of his Imperial Majesty's enthronement in November next. The painting in question, which is by Mr. Lynwood Palmer, is the artist's second portrayal of the famous thoroughbred that won the Two Thousand Guineas in. 1926, but failed in the Derby of the same year, being only third in that classic event, with Lord Woolavington's Coronach first, and Mr. W. M. G. Singer's Lancegaye second. The first was done for the horse's owner. The King saw this and liked it so much that he commissioned the second canvas. As our photograph shows, his Majesty's version differs from that belonging to Lord Derby in that in its case there is no jockey "up." It measures 28 in. by 34 in. The sketches for the works were made at Newmarket, but the paintings were finished at the artist's Heston studio. Mr. Palmer, by the way, recently received a commission from the King to paint a portrait of Scuttle, the filly that won his Majesty's first Classic—the Two-Thousand-Guineas of this year.——His Imperial Majesty Hirohito, Emperor of Japan, was born at Tokyo on April 29, 1901, and succeeded his father, the Emperor Yoshihito, on December 25, 1926. He married Princess Nagako, daughter of H.I.H. Prince Kuninomiya, in January 1924. The heir-apparent to the throne is H.I.H. Prince Yasuhito (Chichibunomiya), who was married recently to Miss Setsuko Matsudaira, daughter of the Japanese Ambassador to the United States, who is Ambassador-designate to this country. Prince Chichibu, as he is generally called, is the eldest of the Emperor's three brothers.



The World of the Kinema.

By MICHAEL ORME.



THE VITAPHONE PROGRAMME AT THE PICCADILLY THEATRE.

DISCUSSION, already running high in many quarters as to the future of the talking film, received an added impetus when the Piccadilly Theatre presented a Vitaphone variety programme and "The Jazz Singer," with Vitaphone effects. But though in some respects this new demonstration of "the talkie" has revealed fresh and even momentous developments, "the Greatest Sensation of the Age," as the programme describes it, remains, so far, a sensation, and nothing more. Certainly not as yet an unalloyed pleasure. The various methods of sound-reproduction synchronised with screen-drama have many faults in common, although some of the methods, such as the Movietone and the excellent British Acoustic Films, are actual sound-photography, whilst the Vitaphone is based on the gramophone-disc principle. It may be argued that the whole thing is still in its infancy, and will advance as rapidly towards comparative perfection as did the film itself. No definite conclusions can be arrived at when a tremendous power is trying its wings. Perhaps they will prove to be wings of Icarus; perhaps they will outdistance all competitors in the race towards the sun. At any rate, here is a thing so big and so important that one can only pray for men of taste and discrimination, as well as strength, to steer it in the right direction.

The variety programme at the Piccadilly Theatre brings out, with singular emphasis, the achievements and the defects of sound-films. The "Tannhäuser" Overture, which first assailed our ears, gained nothing whatsoever from the dissolving views of busy bandsmen and the conductor's back. At one moment we might have been looking at the orchestra through the wrong end of our opera-glasses, and at another



FILMING "VERDUN," TO BE PRODUCED SHORTLY AT THE MARBLE ARCH PAVILION: FRENCH CAMERAMEN WEARING GERMAN STEEL HELMETS TO PROTECT THEM AGAINST REAL SHELL-FIRE.

we were projected violently into their very midst, yet the volume of sound kept steadily on, uninfluenced by the position or the distance of the players. Mr. Eddie Peabody fared better with his banjo, and his disarming smile. I gather that Mr. Peabody is one of the latest "subjects" of the Vitaphone. If that be so, then there is already decided inprovement in the direction of sound. But the banjo is an instrument that lends itself well to mechanical reproduction, and, if it will forgive me saying so, has little finesse to sacrifice. Also, Mr. Peabody has a few tricks of personality that film well. There is no doubt about it, the actor uses an entirely different method in scoring his silent effects, appealing as they do to the eye alone, and interpreted as they are by the onlooker's imagination, from those he would use were he to appeal to the ear as well. The two methods cannot be combined without loss to one of them, except for measured speeches delivered with the pauses and the well-balanced phrasing of the platform lecturer. The truth of this was clearly demonstrated in the important manifestation of the evening, the "trailer" for a later production of Edgar Wallace's play "The Terror." In this brief introduction of the various characters of the play, Mr. Alec Francis delighted our ears with his cultured English voice, and though the company introduced by him indulged in every kind of accent, though pretty May McAvoy dispelled all her charm when she opened her mouth, Mr. Francis made us realise what can be done with the talking film. His immense superiority to his confrères and the amazing effect of this quiet old gentleman quietly addressing us rather in the manner of the cosy after-dinner speaker, should be an incentive to our English artists to make ready for action.



SAND-BAG PROTECTION AGAINST RICOCHETTING MACHINE-GUN BULLETS FOR PHOTOGRAPHERS FILMING BATTLE SCENES IN "VERDUN": DANGEROUS WORK, AS SHOWN BY THE BANDAGE WORN BY ONE OF THEM, WOUNDED IN THE HEAD.

"The Jazz Singer" cannot be taken as an example of a talking-film, since, except for one little moment of dialogue, it is silent. The Vitaphone additions are confined to songs. The stately cadences of the Jewish "Kol Nidre," intoned by the hero's father and finally by the hero himself, were undoubtedly impressive. But in his own coon-songs, in the sentimental "mammy songs" that have made his name, Al Jolson, with blackened face and impassioned gesture, loses, I feel sure, a good share of his magnetism in his journey to the screen. The camera indiscreetly reveals his staccato method, his sheer hard work, so that his silent acting is far more pleasant to watch than the rendering of his well-known ditties.

One conclusion I should like to permit myself to draw from the Vitaphone's varied programme. Whilst admitting that many of its shortcomings can and will be rectified, I do not believe that the talking film will kill either the theatre or the silent film. All three will find their definite places in the world of entertainment. All three answer to different demands and different needs of the pleasure-seeking public.

"THE LAST MOMENT," AT THE CAPITOL.

By coincidence or possibly by design, something in the nature of a counterblast to the talking film comes to us from America at the very moment when the studios are seething with the coming revolution in kinematography. Yet Hollywood has achieved nothing more interesting than "The Last Moment." for a long time. This film is not only silent, except for the usual sound-effects, but is entirely devoid of sub-titles. A few lines establishing the thesis of the producer, Paul Féjos, and we plunge straight away into the story, which thenceforward marches on, without interruption and with gathering strength, to its appointed end. Not once does the absence of explanatory text make itself felt, nor does the imagination of the onlooker falter or even grope in its interpretation of the producer's intention, even where the drama is mental rather than actional.

In order to bring home to the onlooker the emotional struggles of his protagonists, Paul Féjos uses a certain amount of symbolism, but never without justification. He does not yield to the temptation of exploiting his imaginative and technical skill merely for the sake of the extraordinary.

The story is based on the belief that a drowning man will see in the few brief seconds preceding unconsciousness all the salient events of his life passing before his mind's eye with kaleidoscopic brilliance and rapidity. The drama opens with a glimpse of a lonely lake, a hand thrust upwards through its black waters, a struggle, a few bubbles. The eddies die away, and the surface of the lake, once more serene, guards its secret. The purpose of the film is to reveal that secret to us. It is the life-story of an actor, and we follow it from his early rebellion against a stern father's tyranny, throughout the ups and downs of an artist's struggle, until finally he wins his position as a stage-idol. But Fate mocks him at every turn. With wealth comes disillusion, since even wealth cannot bring the man back to his beloved mother's side in time to embrace her before she dies. When consolation for this blow has come to the man with a genuine love, Fate intervenes once again and robs him of his wife. It is then that this tragic Pierrot, seeing his painted clown's mask in the mirror, is driven to madness. The silly dressed-up puppet must be put an end to. He shatters the mirror with a blow, but the Pierrot's face still grins at him from a splintered fragment. He pursues this Pierrot down to the water's edge, into the water, ever deeper, seeking to strangle the shivering distorted reflection that clings to him, leading him on, until at last the waters close over his head.

If the actor is sent to his death by self-pity, if he adopts a submissive attitude to the blows of Fate rather than a defiant one, the final gesture is at least consistent with the man's character as we see it developed from ebullient youth to a somewhat cynical manhood. It is played in this key of comparative weakness, and very brilliantly played, by Otto Matieson,

The effect of the suppression of all sub-titles is to tighten up the action to an extraordinary degree of suspense. Words, we feel, would not only be entirely unnecessary, but would even break the mood that is engendered by the steady progress of the play. Here is silent drama of the best and at its best.



WITH A LARGE SHELL FRAGMENT THAT FELL PRACTICALLY AT THEIR FEET: TWO OF THE PHOTOGRAPHERS WHO RISKED THEIR LIVES IN FILMING BATTLE SCENES FOR "VERDUN" UNDER REAL SHELL FIRE.

It was highly dangerous work "shooting" battle scenes for "Verdun," the great French war film released by Messrs. Gaumont for production at the Marble Arch Pavilion on October 15, and for general production on November 12. M. Léon Poirier, the producer, used live shells for the artillery, while the photographers were protected by sandbags and dug-outs, and had motor-driven cameras and telescopic lenses. Happily, the inevitable accidents were few and seldom serious. At Fort Vaux, one camera-man was hit in the head by a ricochetting machine-gun bullet, and another time a large shell fragment fell almost at the feet of two photographers. In the Bois des Caures a shell exploded twelve yards from the cameras. One man had his face cut open by a fragment, and the chief photographer was struck on the head and was in bandages for some days. Scenes from the film are illustrated on the opposite page.

WAR REALISM IN "VERDUN": ACTUAL SETTINGS; A LIVE SHELL-BURST.







TYPIFYING THE UNKEMPT APPEARANCE OF VERDUN DEFENDERS: TRAMPS IN FRENCH UNIFORM APPEARING IN THE FILM.



REALISM ON THE SCREEN: ARTILLERY LIMBERS UNDER ACTUAL SHELL-FIRE—A GREAT SHELL-BURST TO BE SEEN IN THE NEW FILM, "VERDUN."



FILMED ON THE ACTUAL SPOT WHERE SUCH INCIDENTS OCCURRED: A SCENE IN FORT VAUX, SHOWING GERMAN SOLDIERS FIRING DOWN A STAIRCASE, AND FRENCH CASUALTIES.







REPRESENTING SOME TYPICAL DEFENDERS OF VERDUN, RAGGED AND UNKEMPT: UNIFORMED TRAMPS AS FILM *POILUS*.

The great French war film, "Verdun," as noted on the opposite page, has been released by the Gaumont Company for production, for the first time in this country, at the Marble Arch Pavilion on October 15, and for general showing on November 12. For realism in battle scenes this film has never been surpassed. "All the scenes of fighting," says an official booklet, "were re-enacted on the actual spots where they took place, and M. Poirier (the producer) even took scenes in the forts themselves. . . . All the artillery used in the film, from the famous French '75s' to German howitzers, is genuine war material as used at the time, and some of the German guns were actually captured on the battle-field. But M. Poirier went beyond this for accuracy—he used live shells. . . . . 'Verdun' contains the most amazing piece of realism seen on the screen in the terrific bombardment of Fort Souville. . . . In the graphic scene of the blowing-up of an ammunition-wagon proceeding at a gallop across open country, two 155-mm. shells were used, and nothing but the two front wheels of the wagon were left. . . . Among the actual war ruins seen in the film are Forts Vaux, Douaumont, Souville, and Tavannes. . . . Interiors of the Forts and the Citadel are also seen."

The Scientific Side of the Detection of Crime.

No. XVII.—HOMICIDES AND THE LABORATORY EXPERTS: PART II.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Béroud, Director of the Marseilles Scientific Police Laboratories.

ALTHOUGH compelled to avoid complex technicalities, I hope to have shown already that nothing is too small to escape the observant eye of the modern scientific investigator. Since memory is at best unreliable, detailed reports, illustrated by numerous photographs, are made of all that is discovered, and placed at the disposal of the police, who can thus at any moment consult the pictures and description of the room where a crime was committed, of the streets leading to the house, the wall surrounding the garden, and the furniture and its relative position to the body. Thus, when interrogating a suspected person, they can at once detect a contradiction or a discrepancy in his statement.

Scientific investigation to-day has become a study of the minute. I might almost call it a study of the invisible. Indeed, this is true in many instances. Finger-prints are invisible until they are revealed by powdered white lead. Foot-prints are often mere shapeless impressions until plaster casts are taken; traces of poison do not become tangible to a jury until micrographs are submitted to them; and bloodstains are meaningless until the expert demonstrates the difference between blood which has spurted from a knife or a bullet wound, and the variation in splashes according to whether the victim was struggling, walking, running, or lying on the ground. Indeed, it is the task of the scientist to refute the arguments of the prisoner and his counsel by facts. Inferences and deductions, when not supported by tangible evidence, are things of the past. Always must it be remembered that the expert does not strive only to enmesh a criminal. His ambition is to forge an unbreakable chain of proofs, and his ideal—truth! And if his terrible knowledge causes the guilty wretch to cower and tremble, it must also bring comfort to the innocent man or woman who happens to be arrested on suspicion.

Scientific investigation will eventually supersede the barbarous system of relying on the evidence of witnesses and informers, and thus finally a miscarriage of justice will become impossible. Circumstantial evidence has ruined many lives, and should ever be deemed insufficient. Modern methods would have spared Oscar Slater a lifetime of hideous suffering. It must not be thought, however, that the laboratory expert despises logical deductions or psychology. But these are only the lamps which illuminate his edifice of dovetailed proofs. Perhaps I can best demonstrate this by describing step by step the procedure in several recent cases.

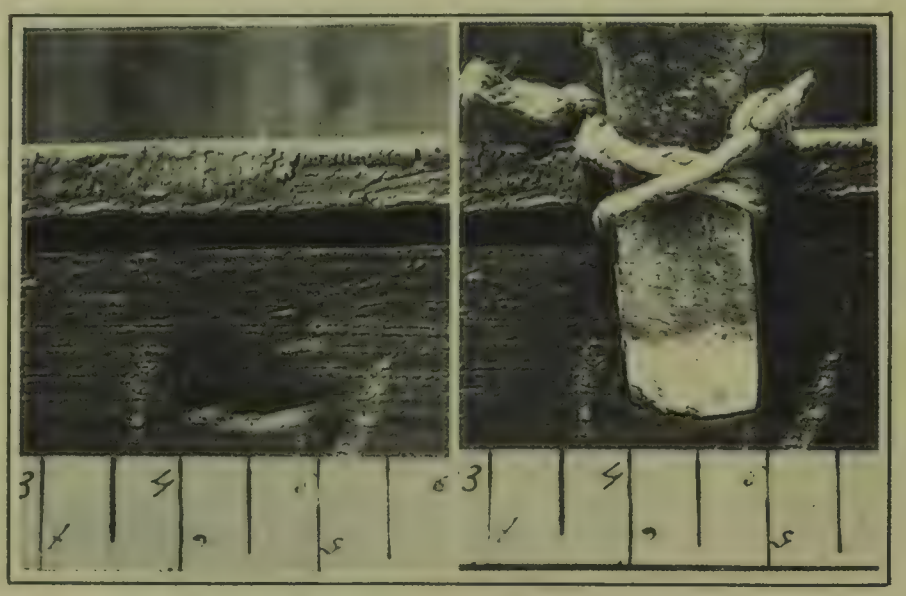
The police at Marly, near Paris, were informed one day that cries had been heard during the night, proceeding from a house inhabited by a lady and her elderly servant. The officer in charge at the police station entered the house and discovered a woman lying on the floor in a bedroom, dressed only in a nightgown. It was the mistress, and she had been stabbed. The officer at once summoned a doctor, but both he and the practitioner were careful, since life was extinct, not to move the body; nor did they touch anything. A crime had obviously been committed, and the laboratory expert was sent for at once. This is the ideal procedure, but only lately has it become generalised. The first question was — how did the assassin enter? In this case the house stood in a garden, surrounded by a high wall protected by a fringe of broken glass. The gate had not been forced; therefore, unless he possessed a key, only two means of access remained: either the gate was opened by the woman or the servant, or the murderer scaled the wall. If the latter, he probably threw a coat over the jagged glass to protect his hands; therefore the sharp points were searched for microscopic shreds of cloth which would naturally adhere to them. None was found; nor were there traces on the wall showing that anyone had climbed up, nor any sign of the deep foot-prints usually discovered when a man has dropped from a wall to the ground. Such foot-prints often reveal whether the assassin was light, heavy, agile or clumsy, an indication which helps the expert to determine whether he was an amateur or a professional criminal. Since there were none, nor any marks on the gate, someone had opened it from the inside. It remained to discover how he entered the house.



CLUES THAT HELPED TO CONVICT A MAN OF WIFE-MURDER: THE SILVER WIRE, MEDICAL FILE FOR CUTTING GLASS BULBS CONTAINING DRUGS, AND FRAGMENTS OF GLASS FOUND ON THE SCENE OF A CRIME DESCRIBED IN THE ACCOMPANYING ARTICLE.

Skeleton keys, levers, or chisels leave characteristic marks which even reveal the probable strength of the man. Or, if a window has been smashed, the method employed, the use of fly-paper to prevent fragments from falling, and the use of a diamond, show that the assassin knew whether he dared make a noise or not, and therefore whether he had obtained information regarding the habits of the inmates. In the present case a lever had been used on the door. The marks were carefully measured and photographed. Their depth and shape proved that admittance could not have been gained by their help. They were made only in order to simulate a forced entry, and the door had been opened or left open by someone in the house. Thus already a definitive line of investigation was emerging from chaos. The room of the tragedy was then visited, and photographs were taken by means of measured screens, which gave the correct size of the room and the relative position of furniture and body. Every object in the bedroom was at once inventoried. On the table stood a decanter and four glasses. At first sight it appeared that four people had caroused there, before or after the crime. It was, however, seen immediately that the finger-prints on the glasses and the decanter were those of only two people, and an examination of the dead woman's hands proved her to have been one of them. The microscope disclosed marks of saliva and spirit, on the inside and outside edge, on the rims of two glasses, and, furthermore, the characteristic smears of a moustache on one of them. The other two contained traces of spirit *unmixed with water*—and had not been used to drink from.

Obviously either the mistress or the servant opened the gate and the door to admit the man, who may have come as a friend. The soles of the victim's shoes were scraped, and minute particles of sand from the garden found adhering to them. This did not prove that she opened the gate, for she may have walked in the garden for other reasons, but it was a possible solution. It had already been ascertained that the servant had disappeared, although she was seen in the garden on the preceding evening by neighbours. An officer was at once sent to make enquiries in the district, whilst the experts proceeded to examine the body. It became apparent immediately that the woman was not killed at the spot where she was found. The cover on the bed was neatly arranged, but upon turning back the sheet a bloodstain was found which had soaked through to the mattress. Drops of blood had spattered in a line to the edge of the bed and crossed the floor to the wall near the window. These had the well-known appearance of blood spurting from a wound while the victim is running. On the wall were three crimson finger-marks, sliding downwards, and a smudge of blood on the ground just underneath. It now became possible to reconstruct the tragedy.



HOW A TOOL USED TO BREAK INTO A HOUSE WAS IDENTIFIED: PHOTOGRAPHS SHOWING HOW ITS SHAPE CORRESPONDED TO MARKS LEFT ON WOODWORK.

Photograph by Courtesy of R. A. Reiss.

The victim had partaken of a glass of spirit and then retired. The man—a friend or lover of the servant—had been admitted by her. He had entered and stabbed the mistress just below the heart. She had succeeded in rising from the bed and ran or stumbled across the room with the intention of opening the window to call for help, but collapsed before she could do so. Thereupon the murderer had fetched the other glasses and drunk some spirit from one to make it appear that the victim and several men had made merry together. In order to complete the scene, he had arranged the bed and carried the body to the table. The mark of a broad foot wearing only a rough woollen sock, left by the assassin in the blood near the wall, confirmed this theory. It now remained to discover the motive, and this turned out to be robbery. Drawers and wardrobe had been ransacked, and a piece of jewellery was found on the floor. Thus the investigators had already a definite trail to follow. The antecedents of the servant, her friends and acquaintances, her description and that of the man with the moustache, and, furthermore, a description of the stolen jewellery, which was obtained from friends and relatives, brought the two fugitives into the net the police at once spread. This case is a type of crime the police constantly have to deal with, and one of the most difficult because almost featureless. The man was an amateur, and therefore unknown to the police. The double attempt to lead the investigators

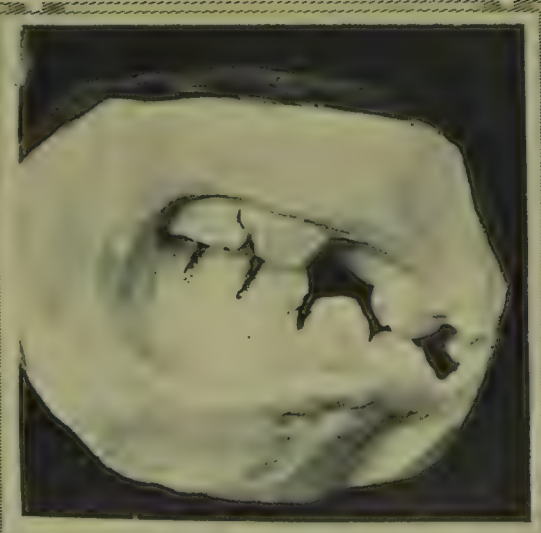
[*Continued on page 678.*

* Copyright 1928 by Christy and Moore, Ltd.

SCIENTIFIC DETECTION: PLASTER CAST RECORDS; A DETECTIVE'S "BAG OF TOOLS."



A PLASTER CAST OF A MAN WHO FELL FLAT IN THE DUST: HIS FACE, HANDS (HOLDING A JEMMY AND PISTOL) AND WAISTCOAT BUTTONS, BY WHICH HE WAS IDENTIFIED, AND A WHITE SPOT WHERE A DETECTIVE'S BULLET STRUCK THE GROUND.



A PLASTER CAST OF THE MARKS OF A MOUTH IN A PIECE OF CAKE: A MISSING TOOTH THAT AFFORDED MEANS OF IDENTIFICATION.



PLASTER CASTS OF FOOT-PRINTS WITH DISTINCTIVE CHARACTERISTICS: (LEFT) A BOOT WITH NAILS WORN DOWN ON ONE SIDE; (RIGHT) A NAKED FOOT WITH SIX TOES.



THE BERTILLON CABINET, ALWAYS CARRIED BY A POLICE EXPERT INVESTIGATING A MURDER: A HANDY PORTABLE OUTFIT CONTAINING EVERYTHING NEEDED FOR RAPID EXAMINATION, AND CLOSING SO AS TO TAKE UP LITTLE ROOM.

On the opposite page Mr. Ashton-Wolfe continues the article, of which Part I. appeared in our last number, dealing with police methods in the investigation of murder cases. "Scientific investigation to-day," he writes, "has become a study of the minute. I might almost call it a study of the invisible. Indeed, this is true in many instances. Finger-prints are invisible until they are revealed by powdered white lead. Foot-prints are often mere shapeless impressions until plaster casts are taken." The above photographs illustrate some remarkable instances of this use of plaster casts and the resulting means of identification. Particularly striking is the cast of the impression left on the ground by a man who fell flat on his face. We can see, not only the man's features, but still more clearly his hands, grasping respectively a jemmy and an automatic pistol, while below is revealed the cut of his waistcoat, with several buttons. It was by these buttons that he was identified. The other plaster casts—of a mouth with a tooth missing, impressed in a piece of cake, of a six-toed foot, and of a boot-sole with worn nails—all afford equally conclusive evidence of identity. Very interesting, too, is the detective's portable "Bertillon" case, or "bag of tools."

A MYSTERY OF THE VANISHED PAST IN PANAMA.

NEWLY DISCOVERED RELICS OF A PREHISTORIC CIVILISATION DESTROYED BY EARTHQUAKE OR VOLCANIC ERUPTION.

By A. HYATT VERRILL. (See Illustrations on Pages 653 and 654.)

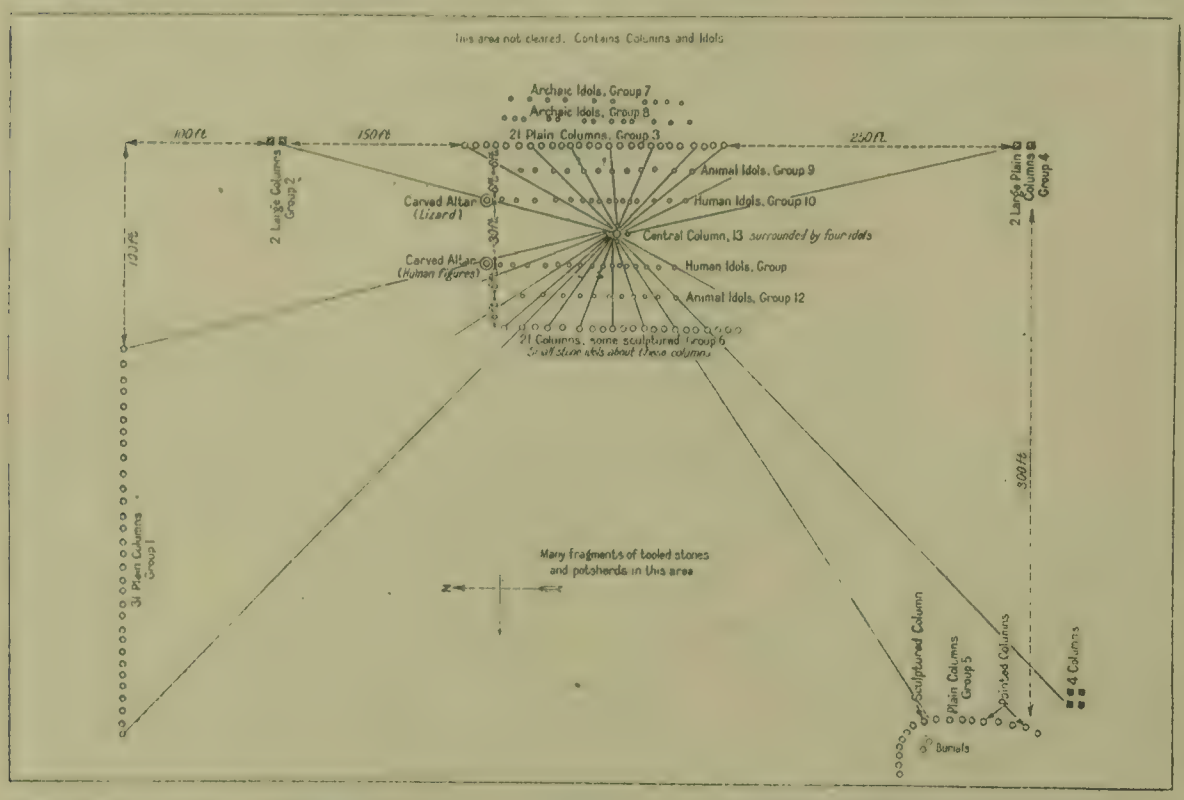
The following article by Mr. A. Hyatt Verrill, the distinguished archæologist, who made the discoveries which he describes, is reprinted from "Indian Notes," Vol. IV., No. I., published by the Museum of the American Indian, Heye Foundation, New York. The opening sections of the article are given as descriptive notes on our two colour pages (653 and 654) illustrating some of the wonderful pottery found on the sites in question, which are situated in the Coclé Province of Panama. In those passages of his article, Mr. Verrill points out that, although the prehistoric graves of Panama have been known since the Spanish conquest, and have yielded countless pieces of pottery, stone artifacts, and gold ornaments, no scientific examination of the sites had been made until recently. It was in 1905 that he began his excavations. After describing the pottery, he continues as follows:



A NOSE-RING OF BLOODSTONE WITH GOLD TIPS, DISCOVERED ON A VILLAGE SITE.



A "TORTILLA-BAKER" FROM THE TEMPLE SITE: A FLAT PLATE FOR BAKING A TORTILLA (A ROUND CAKE OF THE TYPE MADE OF MAIZE IN MEXICO).



THE SOURCE OF THE FINEST DISCOVERIES: A GROUND-PLAN OF THE GREAT TEMPLE SITE (DESCRIBED ON THIS PAGE) IN THE COCLÉ PROVINCE OF PANAMA—"RUINS OF A VAST STRUCTURE COVERING ALMOST 100 ACRES," OF WHICH ONLY THE SMALL CENTRAL PORTION HAS YET BEEN PARTIALLY EXCAVATED.

Illustrations from Drawings by Mr. A. Hyatt Verrill.



AN EAR-PLUG OF TERRACOTTA FROM THE TEMPLE SITE.

"ALSO unique and remarkable are the sculptured stone figures or idols, and the huge stone columns. The figures, forming the tops of well-tooled cylindrical or quadrangular columns, represent various animals and birds as well as human beings, and range from a few inches to nearly seven feet in length. Although the culture had reached a high degree of art in ceramics, and was far advanced in stone carving, still it was far behind in the art of making stone implements. Great numbers of these have been obtained, but with few exceptions they are of the most primitive types. Strangely enough, no gold objects have been discovered, the only ornaments found being stone and clay beads and labret-like objects of some polished black material. In several cases colouring materials or pigments have been found, such as red and yellow ochres, cinnabar, lapis lazuli, and manganese, while fragments of bright-coloured agates and jasper were apparently pulverised to produce certain shades of pigment.

"The area in which the excavations have been conducted is a level plain or llano lying between the Pacific coast and the Cordillera, a district cut by many streams, broken by occasional low hills or knolls, and, with the exception of the river bottoms, wholly unfit for agriculture at the present time. It is, therefore, remarkable that a vast population should have occupied this territory in the past, the more especially as apparently the prehistoric inhabitants were largely agricultural. Yet that this district supported a teeming population for a very long period is evident from the number of burials, the extent of village-sites, the size of kitchen-middens, and the enormous number of stone columns, idols, and ceremonial objects. Potsherds, stone artifacts, and so on, are distributed over an area approximately fifteen miles in length by ten to twelve miles in width, and in many places there is scarcely a spot within many acres where every stroke of pick or shovel will not reveal potsherds. For miles along some of the rivers, the banks for several feet below the surface are composed almost wholly of potsherds, while in many places burials are so numerous and so closely placed that good-sized mounds of sacrificed utensils and vessels have been formed.

"The most extensive remains, and those which have yielded the finest and most interesting specimens, are the ruins of a vast temple-like structure situated on a level plain between the Rio Caño and the Rio Grande. This so-called 'temple site' covers an area of almost a hundred acres, but only the small central portion, of about ten acres, has been cleared of jungle and partially excavated. This portion consists of a number of rows of huge phallic columns of stone, arranged in a quadrangle about a central column of great size. On each side of the rows of columns, extending from north to south, are parallel rows of sculptured stone figures, rows of animal forms alternating with rows of human forms, all facing eastward. Although many of the columns have fallen, many others have been broken, and still more are or were buried under several feet of accumulated soil, the general arrangement is readily traceable, and, despite the changes that have taken place since the columns and idols were erected, it is evident that they were so spaced as to form lines radiating from the central column like the rays of the sun. Over this entire area, but particularly about the columns and idols, are immense numbers of potsherds, stone implements, and broken stone utensils and other artifacts, extending from a few inches beneath the surface to a depth of ten or fifteen feet, and obviously 'killed' or sacrificed. Indeed, in many cases the earthenware vessels have apertures made by stones thrown at them; frequently the stones are found in the midst of the shattered jars, and very often the stone images and columns bear marks of colour made by the clay vessels thrown against them. Not only the earthenware, but stone implements, metates, and so on, also were broken for sacrificial purposes. In many spots the pottery fragments are so densely packed and so numerous that they form fully eighty per cent. of the soil deposit, and so firmly have they become cemented by induration that they form a brick-like mass six to ten feet deep.

"In the rear of a semi-circular row of columns at the south-west of the site two secondary burials were found. The skeletons had practically disappeared, but impressions of the bones left in the packed clay and a few fragments of teeth revealed the arrangement. The bones had been placed in small piles with the skulls facing the east, one burial on a legless metate, the other on a flat-topped stone, and each surrounded by a number of miniature vessels, stone implements, and other objects. Nearby,



A TERRACOTTA FIGURE FROM A BURIAL SITE: CURIOUS ANIMAL SCULPTURE.

traces of a third burial were found mingled with charcoal upon a flat-topped quartz boulder at the base of an incised column.

[Continued on page 680.

A Mystery of Prehistoric Panama: Remarkable Pottery from Coclé.

FROM DRAWINGS BY A. HYATT VERRILL. (COPYRIGHT RESERVED.)



A BOWL WITH IBIS AND WHIP SCORPION *MOTIF* IN PURPLE, FROM A GRAVE IN COCLÉ PROVINCE, PANAMA.



A VESSEL IN THE FORM OF A FISH, WITH RED, BUFF, AND BLACK DECORATIONS, FROM A VILLAGE SITE IN COCLÉ PROVINCE.



AN URN WITH FLORAL DECORATION IN RED, PURPLE, AND BLACK, COMBINED WITH SCROLL *MOTIF*, FROM A TEMPLE SITE IN COCLÉ.



AN URN WITH PELICAN HEAD DECORATION IN TWO SHADES OF BROWN, WITH A TENDENCY TO THE PLUMED SERPENT *MOTIF*, FROM A COCLÉ BURIAL.

We reproduce here, and on page 654, some remarkable examples of prehistoric pottery, of exquisite form and colouring and unique in their decorative designs, found in the province of Coclé, in Panama, by Mr. A. Hyatt Verrill. A distinctive feature of this art is the elaborate scroll decoration, often combined with human and animal shapes. In a leaflet reprinted from "Indian Notes," Vol. IV., No. 1, (issued by the Museum of the American Indian, Heye Foundation, New York), Mr. Verrill writes: "Although the prehistoric graves, or *guacas*, of Panama have been known since the time of the Spanish Conquest and have yielded countless thousands of pieces of pottery and stone artifacts, as well as great numbers of gold ornaments, no scientific investigation of Panamanian archæology has ever been made until very recently. In November, 1925, the author commenced excavations in Coclé province, which during the six succeeding months yielded results of archæological interest and importance. An entirely new and unexpected culture was revealed, and, although much research and comparative study will be required before definite conclusions can be reached, the results already obtained will add materially to knowledge of Central American archæology. Even a cursory examination of the hundreds of specimens obtained reveals strikingly unique characters, as well as remarkable resemblances to features of the cultures north and south of the Isthmus. Many of the subjects gathered might well have come from north-western South America, while most of them are of a type hitherto unknown."

A Mystery of Prehistoric Panama: Remarkable Pottery from Coclé

FROM DRAWINGS BY A. HYATT VERRILL. (COPYRIGHT RESERVED.)



A PLATE WITH CENTIPEDE (PLUMED SERPENT HEAD) *MOTIF* IN RED, PURPLE, AND BLACK ON GREY GROUND, FROM A VILLAGE SITE IN COCLÉ, PANAMA.



A VESSEL IN THE FORM OF A TURTLE, IN GREY-BLACK WARE, WITH RED, BUFF, AND BLACK DECORATIONS, FROM A VILLAGE SITE IN COCLÉ PROVINCE.



A VESSEL IN RED AND WHITE WITH BLACK DECORATIONS, HUMAN FACES, AND LEGS FORMED AS ALLIGATOR HEADS, FROM A BURIAL SITE IN THE PROVINCE OF COCLE, PANAMA.



A PLATE WITH SCROLL, BIRD, AND PYRAMID DECORATIONS IN PURPLE, BLACK, AND RED, FROM A COCLÉ TEMPLE SITE.



WITH A PORTRAIT HEAD: A REMARKABLE WATER-JAR IN RED AND BLACK DECORATION, FROM A COCLÉ TEMPLE SITE.



ANOTHER STRIKING WATER-JAR WITH HUMAN HEAD, AND SCROLL DECORATIONS IN RED AND BLACK, FROM A TEMPLE SITE IN THE PROVINCE OF COCLÉ.

Describing this beautiful prehistoric pottery in the leaflet quoted under our other colour illustrations (on page 653), Mr. A. Hyatt Verrill writes: "A distinctive feature of the Coclé culture is the elaborate scroll decorations on the pottery. Not only is the scroll used in innumerable forms and variations in purely conventional designs, but in many cases it has been cleverly employed to produce realistic and yet conventionalised human and animal figures. Ceramic art had reached a very high state of perfection in this culture, and the forms, colours, and designs are most remarkable. Various shades of red and buff, as well as black and white, predominate, but purple and blue were used extensively . . . By far the greater portion of the vessels are highly finished and elaborately decorated, and range in size from miniature jars to urns several feet in height and nearly two feet in diameter."

UNKNOWN GODS OF PANAMA: THE MYSTERY OF A LOST RELIGION.

Photographs by A. Hyatt Verrill. (See his Article on Page 652.)



A FIGURE OF A WOMAN WITH A CHILD ON HER BACK—FRONT VIEW: AN "IDOL" FROM THE TEMPLE SITE IN COCLÉ PROVINCE, PANAMA.



SHOWING THE CHILD ON THE WOMAN'S BACK: THE OTHER SIDE OF THE PREHISTORIC IDOL SHOWN IN THE ADJOINING PHOTOGRAPH.



EVIDENCE OF THE GREAT ANTIQUITY OF THESE REMAINS: ONE OF THE STONE FIGURES FOUND STILL STANDING, BUT DEEP IN THE EARTH.



"SCULPTURED STONE FIGURES OR IDOLS FORMING THE TOPS OF WELL-TOOLED CYLINDRICAL COLUMNS": TYPICAL EXAMPLES FROM THE TEMPLE.



FOUND STILL UPRIGHT WITH THEIR TOPS SEVERAL FEET BELOW THE SURFACE: SCULPTURED STONE FIGURES THUS PROVED VERY ANCIENT.



A LARGE STONE FIGURE OF CYLINDRICAL TYPE FOUND ON THE SITE OF THE GREAT PREHISTORIC TEMPLE IN COCLÉ PROVINCE, PANAMA: A BACK VIEW OF THE FIGURE SHOWN IN THE ADJOINING ILLUSTRATION.



SHOWING THE SEATED HUMAN FIGURE AT THE TOP: A SIDE VIEW OF THE SAME STONE IDOL, FROM THE TEMPLE SITE ILLUSTRATED IN THE ADJOINING PHOTOGRAPH.

On page 652 in this number Mr. A. Hyatt Verrill describes the remarkable discoveries he has made on a prehistoric site in the Coclé Province of Panama, where he found the remains of an entirely unknown civilisation. Among the "finds" was a quantity of beautiful pottery, some examples of which are reproduced in colour on pages 653 and 654 in this number. The most important part of the site consists of the ruins of a vast temple-like structure, and here were found many sculptured stone columns surmounted with human heads or figures, and sometimes with those of animals. We illustrate above some typical examples of these remarkable stone idols. "The stratification at this site," says Mr. Verrill, "proves the antiquity of the culture. . . . Originally the lower end of every column and sculptured figure was embedded in the tenacious mud below sandy strata, but many of those still standing are buried so deeply that their tops are now from three to seven feet below the surface." Two examples are seen on the left and right in the middle row of photographs above.

DESTROYED BY EARTHQUAKE? PANAMA'S PREHISTORIC CIVILISATION.

PHOTOGRAPHS BY A. HYATT VERRILL. (SEE HIS ARTICLE ON PAGE 652.)



A STONE COLUMN WITH A SCULPTURED HUMAN FIGURE ON IT: A FORM OF PREHISTORIC BAS-RELIEF CONTRASTING WITH THE OTHER IDOLS CARVED "IN THE ROUND."



"COLUMNS BROKEN SQUARELY OFF AND PARTS TOSSED ABOUT"—SIGNS OF EARTHQUAKE: SCULPTURED SECTIONS, AND TWO SMALL STONE IDOLS.



SHOWING THE EXTENT OF THE DECOMPOSITION OF THE ROCK IN THE COURSE OF AGES: SECTIONS OF A BROKEN COLUMN FROM THE TEMPLE.



WEARING A NECKLACE AND (APPARENTLY) A TIGHT TUNIC CUT AWAY BELOW IN AN INVERTED "V": A WEIRD FIGURE.



"THE CENTRAL PORTION OF THE TEMPLE SITE CONSISTS OF ROWS OF HUGE COLUMNS ARRANGED IN A QUADRANGLE ABOUT A GREAT CENTRAL COLUMN": A ROW PARTLY EXCAVATED.



SHOWING AGAIN THE CUT-AWAY COAT EFFECT: A PROFILE OF THE FIGURE ON THE LEFT IN THIS ROW.



SURMOUNTED BY AN ANIMAL FIGURE WITH ELEPHANTINE EARS AND BEARING A LOAD ON ITS BACK: A STONE IDOL.



WITH A REMARKABLE SCULPTURED FIGURE OF AN ALLIGATOR OR LIZARD ROUND THE SIDE: THE UPPER FACE OF AN ALTAR FROM THE TEMPLE SITE.



DESCRIBED AS "OF ARCHAIC TYPE" BUT WITH A REALISTIC FACE: A STONE FIGURE OF A WOMAN FOUND IN THE TEMPLE RUINS.

Wonderful as are the discoveries already made among the prehistoric ruins of Panama, as described by Mr. A. Hyatt Verrill on page 652, there is probably much more to come, for the archæologist is only at the beginning of his labours there. "This so-called 'temple site' (he points out) covers an area of almost a hundred acres, but only the small central portion, of about ten acres, has been cleared of jungle and partially excavated." The middle photograph above shows in course of excavation one of numerous rows of huge columns of stone, which form the principal part of the temple structure. They are arranged in a quadrangle surrounding a still larger column in the centre, and on each side of them are sculptured stone figures in parallel rows, those representing human figures alternating with others in animal shape. There are many indications, in the condition of the ruins, that the temple and all the other buildings of this forgotten race were destroyed by a great earthquake, or an eruption of the neighbouring volcano of Guayacamayo. Fragments of columns and sculpture have been found scattered far and wide in different directions, and some of them were completely inverted.

AMERICAN EVANGELISTIC METHODS IN LONDON: AN ARTIST'S IMPRESSION.

Drawn by our Special Artist, Steven Spurrier, R.O.I. (Copyrighted.)



MRS. AIMEE McPHERSON PREACHING AT THE ALBERT HALL: DRAMATIC GESTURES AT HER FIRST PERFORMANCE.

Mrs. Aimée Semple McPherson, who is known as the American "Hot-Gospeller," gave her first address at the Albert Hall on Sunday, October 7, on behalf of an institution called the Elim Four-Square Gospel Alliance. The great hall was packed to overflowing, and it was estimated that fully 6000 people were left outside unable to obtain admission. The results, however, were disappointing, for the preacher failed to stir the great audience to enthusiasm, and at her second meeting there on the following day there was a great falling-off in the attendance. Mrs. McPherson has been described as essentially an actress, but not inspiring in her voluble oratory. Our artist has given a striking impression of one of her characteristic gestures. She is by birth a Canadian, and was brought up on a farm at Ingersoll, Ontario. She has had a great success in revival campaigns in the United States and Canada, but it seems doubtful whether her methods will be equally effective with the less impressionable British audiences. Five years ago she settled at Los Angeles and built a church there.

WHERE RAS TAFFARI RULES WITH THE EMPRESS: AS KING, IN ASSOCIATION SOCIAL LIFE IN ABYSSINIA.



IN A LAND WHERE SLAVE-DEALING, THOUGH ILLEGAL, IS NOT UNCOMMON: SLAVES BEARING THE FOOD OF A RAS IN GOLD-BEDECKED BASKETS.



A BANQUET HALL LAID OUT FOR A FEAST: TABLES LADEN WITH BREAD, STEWS OF MEAT, AND SOURED MILK, WITH PRIESTS AND MINSTRELS WANDERING ABOUT.



A BANQUET IN PROGRESS: A SCENE WHERE THE RAS SAT ON A THRONE (CENTRE BACKGROUND) WATCHING SOLDIERS FEASTING—3000 AT A TIME, IN THREE SITTINGS THAT LASTED ALL DAY.



ROYAL HOSPITALITY AS PRACTISED ON IMPORTANT OCCASIONS IN ABYSSINIA: A CROWD OF 10,000 WAITING ADMISSION TO THE BANQUETING HALL.



A TYPICAL ABYSSINIAN GIRL OF THE PEASANT CLASS.



THE THRONE OF ABYSSINIA: A GIFT FROM THE BRITISH GOVERNMENT, PRESENTED BY HIS MAJESTY'S MINISTER AT ADDIS ABABA IN 1925.



THE NEWLY APPOINTED NEGUS (KING) OF ABYSSINIA: H.I.H. RAS TAFFARI MAKONNEN, HEIR-APPARENT TO THE REIGNING EMPRESS, AND FORMERLY REGENT, WHOSE CORONATION HAS RECENTLY TAKEN PLACE.



THE CROWN OF THE EMPEROR THEODORE, CAPTURED BY LORD NAPIER OF MAGDALA IN 1868, AND RESTORED BY KING GEORGE IN 1924.



TYPICAL OF ABYSSINIAN WOMANHOOD: A GIRL OF THE PEASANT CLASS.



THE REIGNING SOVEREIGN OF ABYSSINIA, WHO HAS RAISED THE REGENT TO THE RANK OF KING: THE EMPRESS ZAUDITU (JUDITH), GRAND-DAUGHTER OF THE EMEROR MENELIK.



CURIOSITIES OF ABYSSINIAN COSTUME: WATERPROOFS MADE OF GRASS MATTING FOR USE IN THE RAINY SEASON, AND WORN OVER THE HEAD.



THE HOME OF AN ABYSSINIAN RAS: (LEFT) THE HAREM; (CENTRE) THE NURSERY; AND (RIGHT) THE HOUSE OF THE RAS, AMONG THE TREES.



GAMES IN ABYSSINIA: A GROUP OF BOYS WITH HOCKEY STICKS, WHO PLAY WITH A SMALL WOODEN BALL MUCH IN THE ENGLISH MANNER.



WHERE THE DOMESTIC PROBLEM IS APPARENTLY EASY OF SOLUTION: AN ABYSSINIAN LADY OF DEGREE WITH HER BABY AND ATTENDANTS.

The recent coronation of Ras Taffari Makonnen, Regent and Heir to the Throne of Abyssinia, who has been raised to the rank of Negus (King) by his relative, the reigning Empress Zauditu, is an event of great interest and importance for the future of that country. The ceremony took place at Addis Ababa, the capital, with great pomp, on Sunday, October 7. As an example of the partition of royal powers and prerogatives it is probably unique in the annals of government. An article on the present state of Abyssinia, describing its political affairs and social customs, appears on page 660 of this number, and the above photographs are given as a pictorial commentary. Those of the crown and throne of Abyssinia are of special interest to English readers. It may be recalled that, when Ras Taffari visited England in 1924, King George, at a farewell interview, told him that he intended to present to the Empress Zauditu the crown of the Emperor Theodore, captured by Lord Napier of Magdala in the Abyssinian War of 1868, and then (in 1924) in the Victoria and Albert Museum. This crown, which is several sizes too large for the average head, is of silver-gilt, with filigree-work, coloured paste, and small paintings under glass. After the storming of Magdala, it fell into the hands of a Prussian who had accompanied the expedition, and he kept it despite orders that all booty must be restored through the Prize Agents. He handed it to the Prussian Vice-Consul at Suez, who sent it to Berlin. On discovering what had happened, the British Government approached the Prussian Government and persuaded them to restore the crown. When it was presented to the Empress Zauditu, the British Government added to the gift the new throne (illustrated above), which was presented by the British Minister at Addis Ababa on October 7, 1925. Describing the above photograph of a banquet, our correspondent says: "The troops were admitted about 3000 at a sitting, and there were three sittings, which occupied a whole day. The Ras sat on a throne (seen in the middle background of the picture) and did not leave it until the feast was over."

THE COUNTRY OF THE MOMENT: ABYSSINIA.

WHERE THE RULING EMPRESS HAS CONFERRED THE TITLE OF KING ON THE REGENT AND HEIR APPARENT.

By J. P. M.

ABYSSINIA is the centre of much interest at the moment on account of the recent coronation of the Regent and Heir Apparent, Ras Taffari Makonnen, on whom his relative, the Empress Zauditu (Judith) has conferred the title of Negus (or King). It will be recalled also that Abyssinia is now a member of the League of Nations; and another source of interest in its development is the agitation which is going on in an attempt to abolish the traffic in slaves, which, though illegal in the country, is carried on pretty freely.



CHURCH METHODS IN ABYSSINIA: A CHRISTIAN PRIEST AND HIS ACOLYTES, WITH BELL AND PICTURE.

The boy on the right rings a bell and draws attention to the sacred picture (a "Nativity") carried by the other. The priest, bearing a typical Abyssinian cross, expects subscriptions.

Ras Taffari is a young and enlightened ruler who is trying to carry out reforms in spite of the powerful opposition of a warlike, reactionary, and strong-minded body of chiefs. Time only can tell how these reforms will be accepted by the great mass of the people, who are primitive and conservative, to a high degree jealous of their country, and who by the suggestion of any alien interference in its government can be easily roused to revolt.

The foundation stone of sane government and of amicable international relationship was laid by the Emperor Menelik, the last years of whose reign were marked by a period of peace and prosperity such as had been unknown in the country before. He died in 1913, and from then until 1916, when his granddaughter, Uizero Zauditu, was proclaimed Empress, with Ras Taffari (formerly Governor of Harar, and son of Menelik's cousin, Ras Makonnen) as Heir-apparent and Regent, there was little responsible government or law or order. The Empress nominally holds absolute authority, and can have the final word in all matters of government, both civil and military, but she prefers to lead a life of seclusion. Her responsibilities have long fallen upon the shoulders of Ras Taffari.

Hitherto the Abyssinians have succeeded in maintaining their independence, and have viewed with great suspicion the attempts of European States to get a commercial footing in their country. They possess a land which is comparable in extent to England, France, and Belgium combined; which in parts may be said literally to flow with milk and honey; and which, generally speaking, has a climate second to none over the tableland. The mineral and agricultural resources have been but little exploited, but are said to be rich. The name Abyssinia is derived from the Arabic word *habesh*, which means "confusion" or "mixture," on account of the mixed races; but they prefer to be styled Ethiopian, thus associating themselves with the ancient Ethiopia of the Old Testament, and they still maintain the tradition that the first Menelik was the son of the Queen of Sheba by Solomon. So little have they been affected by outside influences and civilisation that their mode of life to-day is not in any way distinguishable from that of their historical forebears.

There is, with but few exceptions, no hereditary aristocracy. Provincial governors are appointed by the Empress, most commonly with the rank of Ras or Dejazmach, and these, though only representatives of the Imperial House, are all but absolute in power in their own territories. They appoint their own subordinate officers, who run local government and collect the revenue, and these appointments lead to much corruption, and considerable hardship to the peasantry. Still, the peasants are generally contented; food is abundant, and they have little use for fine clothes. Their houses of grass and rough wood cost next to nothing. Movement in the country is by no means easy, and is very expensive. The roads are mere footpaths, which permit of mule transport only. The whole tableland is cut up by water-worn precipitous ravines, and there are but few bridges over the rivers. During the rains from May to October movement is practically impossible. The most primitive rafts are used in crossing the rivers.



THE ABYSSINIAN ART OF COIFFURE: HAIR-PLAITING—A PROCESS THAT TAKES FOUR OR FIVE HOURS AND IS DONE ABOUT ONCE A MONTH.

Physically the Abyssinians are well built and capable of great endurance on a minimum of food. They are noted for their handsome, clean-cut features and bright, sparkling eyes. Their habits are extremely frugal, but at religious festivals or other social celebrations they gorge themselves with newly killed raw meat and strong drink. In complexion they vary much, from dark-brown to olive. They describe themselves as white, distinguishing themselves from the negroid races, whom they call black, and Europeans, whom they call red.

Rich and poor dress alike in white cotton. The men wear loose-fitting shirts and trousers drawn in to fit closely at the wrists and ankles. Over this a *shemma* (a kind of toga) is draped on the shoulders. The women wear a loose, long gown, close-fitting on the forearm, drawn in at the waist by a sash, and sometimes embroidered with coloured silk. They also wear a *shemma*. They are fond of jewellery, which consists chiefly of ear and finger rings and clusters of silver ornaments strung round the neck. In the winter a thick matted woollen cape (*burnus*) is worn, and in the rainy season they weave themselves grass waterproofs, which are worn over the head.

The chief exports are coffee, hides and skins, wax, rubber, ivory, civet and gold. Trading is not easy, for not only are there considerable export duties, but inland tolls are numerous and often most oppressive, and considerably increase the cost of transport. Internal trade is largely carried on by barter, but the Maria Theresa dollar is universally current. The piastre, which is not current outside Adis Ababa, the capital, is replaced by bars of salt, which are very heavy and difficult of transport, and are worth, generally speaking, about sixpence. A few gold coins bearing the head of Menelik are minted, but they are used only by officers of high rank as souvenirs for travellers.

Education is of the most elementary type. Reading, writing, and the simplest arithmetic are taught; but, as scribes are employed by most men of rank, few actually write. The mass of the people are illiterate. Music has been highly developed, and is characteristic. At church services and feasts chants and instrumental music form a large part of the programme. The chief instruments are drums, single-stringed violins, lyres, trumpets, and bamboo flutes. Painting, too, has been cultivated, and many of the mural paintings in the churches are very beautiful.

The State religion is Christianity of the monophysite (Coptic) type. The people are very strict in their observances of the fasts and feasts, but morality generally is lax. Polygamy is not permitted by the Church, but it is openly practised. Policing of the country hardly exists, and the result is that much of it is infested with gangs of ruthless brigands, who rob and maltreat any unprotected trader or peasant who falls in their way. They rarely molest Europeans—if they do they are hunted—and as long as they confine themselves to their fellow countrymen, they go about their nefarious business almost with impunity.



ABYSSINIAN FASHIONS IN HAIR-DRESSING: A PICTURESQUE GROUP, SHOWING AN EXAMPLE OF TONSURE (ON THE RIGHT).

THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



TO ASSIST IN THE DISPOSAL OF SIR ABE BAILEY'S RACE-HORSES? THE DUCHESS OF NEWCASTLE.

It was reported the other day that the Duchess of Newcastle, widow of the seventh Duke, who died last June, was to co-operate with Mr. Reggie Day, the Newmarket trainer, in the disposal of the horses of Sir Abe Bailey, who has just given up racing. Sir Abe, to whose wife she is related, considers her Grace to be one of the best judges of a horse.



THE RULER WHO HAS NOMINATED HIS DAUGHTER AS HIS SUCCESSOR: THE NAWAB OF BHOPAL (R.) AND THE BEGUM (L.)

The Nawab of Bhopal, with the Begum, arrived in London on October 6, to join the Indian Princes now in conference. In the photograph they are seen on the right and left respectively. The ladies between them are the Maharani of Cooch Behar and the Maharani of Baroda. The Nawab has decided that his State shall revert to its tradition of rule by women, and has nominated his daughter as his successor.



PRINCESS MARY IN IRELAND: HER ROYAL HIGHNESS AND VISCOUNT LASCELLES AT PORTUMNA CASTLE, CO. GALWAY.

Princess Mary and Viscount Lascelles received a very hearty welcome when they arrived at Portumna on October 6, a welcome all the more cordial in that it showed the sympathy felt for her Royal Highness and her husband in connection with the fire at their residence there. It is believed that a part of the Portumna property, at all events, will be rebuilt before long, to serve as an Irish home for Master George Lascelles.



THE FIRST INTERNATIONAL POLO MATCHES FOR WOMEN: THE WESTCHESTER COUNTY WOMEN'S POLO TEAM.

Westchester beat Calgary, Canada, in the first of the International Polo Matches for women played recently at the Westchester Club, New York. From left to right are Miss Sally Lanier, Miss Becky Lanier, Mrs. James Hewlett, and Miss M. Leary.



THE FIRST WOMAN TO BE DEPUTY CHAIRMAN OF THE LABOUR PARTY: MISS SUSAN LAWRENCE, M.P.

Miss Lawrence, will, if events follow their normal course, succeed to the Chairmanship at the end of the year of office of Mr. Herbert Morrison, the Chairman elected in place of Mr. Geo. Lansbury.



THE WEDDING OF MISS JOSEPHINE LAUDER AND MR. GENE TUNNEY: THE BOXER, FOLLOWED BY HIS BRIDE'S MOTHER AND HIS BRIDE, AT NAPLES.

Miss Lauder and Mr. Tunney, the retired heavy-weight boxing champion, were married at Rome on October 3. Mrs. Tunney is the daughter of the late Mr. George Lauder, a millionaire steel manufacturer of the United States, and is a grand-niece of the late Mr. Andrew Carnegie. She is a great heiress.



THE ENGLISH LADIES' GOLF CHAMPIONSHIP: MISS DOROTHY PEARSON, THE LOSER OF THE FINAL (LEFT); AND MISS ENID WILSON, THE WINNER.

Miss Enid Wilson, won 9 and 8.

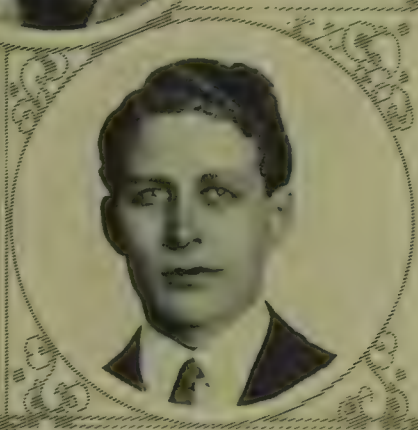


SETTER-UP OF A NEW AEROPLANE HEIGHT RECORD—23,000 FEET: LADY HEATH.

Lady Heath set up a new official altitude record on October 4 by ascending alone in a light aeroplane to a height of 23,000 feet. The previous British record was 20,000 feet, attained by Captain G. De Havilland.

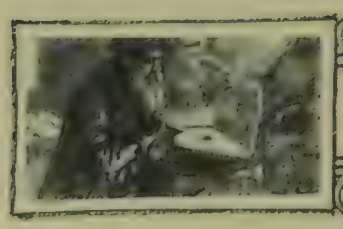


TO MARRY THE HON. DAVID BOWES-LYON, BROTHER OF THE DUCHESS OF YORK: MISS RACHEL SPENDER-CLAY



TO MARRY MISS RACHEL SPENDER-CLAY: THE HON. DAVID BOWES-LYON, SON OF THE EARL OF STRATHMORE.

The engagement is announced of the Hon. David Bowes-Lyon, youngest son of the Earl of Strathmore, and Miss Rachel Spender-Clay, daughter of Lt.-Col. Spender-Clay, M.P.



THE WORLD OF SCIENCE.



A TALE OF TAILS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

MORE years ago than I care to remember, I used to be told that if I lifted a guinea-pig up by the tail its eyes would drop out! It seemed to me to be very odd that this should be: but in due course (and I suppose we have all had the same experience) I solved the mystery! Now that I have grown older, and perchance a little wiser, I am still interested in tails. I am, indeed, supposed to know something about them; for a day or two ago I was asked to express an opinion as to the probable truth of a story which has recently gained currency as to the existence of a race of men in the wilds of Africa who possess tails! On this occasion, at any rate, I was able to reply, with some show of confidence, "The answer is in the negative"! Not even the "missing link," when it is found, will possess a tail. All that remains of this appendage to us poor fallen angels are four miserable little bones attached to the end of the sacrum—the bone, or series of fused bones, forming the key-stone of the pelvic arch, or hip-girdle. We lost our tails when we ceased to climb trees and take flying leaps through the air, monkey-fashion.

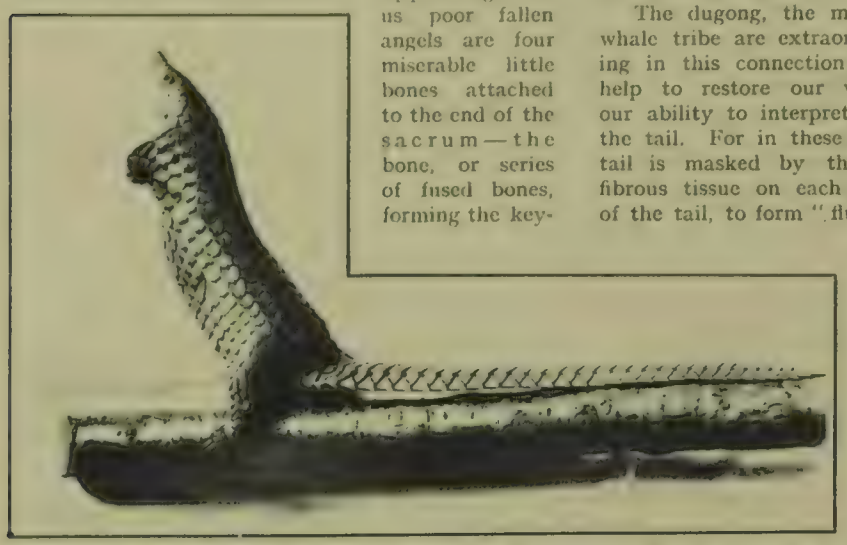


FIG. 1. HOW THE PANGOLIN USES ITS TAIL IN PRETENDING TO BE THE STUMP OF A TREE BRANCH: AN ATTITUDE IT MAINTAINS ALL DAY.

The African pangolin is one of the most remarkable of mammals, the body being encased in horny, shield-like, overlapping plates. The tail is not prehensile, but is used like the third leg of a tripod to support the weight of the body when, during the hours of daylight, it is swung outwards, away from the supporting tree-trunk, till it simulates a broken branch.

In an hour spent in the Monkey-House at the "Zoo," one can glean quite a lot of information about tails. For there will be found some, like the spider-monkeys, in which this appendage is not only extremely long, but serves also as a fifth limb; inasmuch as its tip can be twisted round a bough while its owner swings back and forth, head downwards, with legs sprawling in mid-air. In others they are almost as long, but lack this magic grip. There will also be found some monkeys with quite short tails, and some with none at all.

Having once started on this theme of tails, one begins, as a natural sequence, to ask oneself why is it that most animals have tails, and what purpose do they serve? The answer to this question will not always be readily apparent. But it will be noticed that animals which are fleet-footed have long tails. Having made this observation, we seem to be making progress, to be acquiring quite an insight into the mysteries of Nature, and we glow with pride at the contemplation of our perspicacity. Then comes, quite suddenly, the reflection that the hare has but the merest apology for a tail! This check is disconcerting, but it should not be discouraging. For it is certain that where the tail is long it is "useful"; that is to say, it has some definite function; or, as in our own case, it would have become reduced to a mere vestige, the fate of all useless organs. The cat tribe, and especially the tiger, have long tails; let us assume that here, then, it serves as a balance during the leap upon a victim. If this really be so, what are we to say of the lynx? Some may argue that, because of this exception to the rule, the inference as to the use of the tail in the tiger is a false one. This is by no means justified. Rather, we are to conclude that the lynx, when its habits come to be intensively studied, will prove to be exceptional also in its method of capturing its prey.

The bears, without exception, are short-tailed—and they are slow movers. Among the hoofed animals, only the cattle have really long tails. In some of the antelopes, and especially in the sheep, they are extremely short. The horses and the yak seem to have longer tails than they really have, because of the long hair which conceals the tail itself. And here, whatever else it may do, it performs the very necessary function of a fly-whisk. Why do elephants, rhinoceroses, and wart-hogs—and some others—erect their tails high above the back when infuriated and charging? Most swimming animals have the tail reduced to a vestigial condition, as in the seals and sea-lions. But the otter, on the contrary, has a conspicuously long tail; and in the beaver it has taken the form of a broad shovel.

The dugong, the manatee, and the whale tribe are extraordinarily interesting in this connection; and they will help to restore our waning faith in our ability to interpret the "use" of the tail. For in these animals the true tail is masked by the expansions of fibrous tissue on each side of the end of the tail, to form "flukes." They are as essential to swimming as legs are to walking and running. Some of the bats use the tail as the main support to what may be called a "food-basket." For, on either side, between it and the hind-leg, is stretched a fold of skin. When the animal catches a beetle, or other insect too large to be swallowed whole, the tail is brought up towards the belly, and as a consequence a pouch is formed in which the unwieldy morsel is held while it is being broken up. One of the largest and most massive tails to be found among the mammals is that of the kangaroo. Here it performs a double function. It provides a most useful balancing-pole during the time when the creature is bounding over the ground; and it forms an equally useful stool when the animal is at rest; as well as a support, like the third leg of a tripod, when two angry males are fighting.



FIG. 2. THE BINTURONG OF SOUTHERN ASIA: AN UNUSUAL INSTANCE OF A CARNIVOROUS ANIMAL WITH A PREHENSILE TAIL.

The binturong is a very singular-looking animal, being much larger than the kinkajou (seen below), and covered with long, coarse black hair. The *vibrissæ* are conspicuously white; while the light-brown eyes have a strange artificial appearance. Like the kinkajou, it prefers a mixed diet. The prehensile tail, probably, is chiefly used to enable it to swing from a bough to reach out for fruit at the end of branches too slender to support the weight of the whole body.



FIG. 3. THE KINKAJOU AT THE LONDON "ZOO" HANGING BY HIS TAIL FROM A KEEPER'S FINGER: A SURPRISING EXAMPLE OF PREHENSILE TAILS AMONG THE *CARNIVORA*.

The firmness of the grip of the tail-tip of the kinkajou is attested by the fact that it can not only hang head downwards for some time, but can also draw the body upwards until the fore-legs can clasp themselves round the tail. Though an indubitable carnivore, it has now largely adopted a vegetarian diet.

But there are two other, and very remarkable, animals which use their tails to sit on. One of these is the scaly-tailed squirrel (*Anomalurus*) of Equatorial Africa. At the base of the tail of this animal is a series of pointed scales, so placed that, when the animal is resting on a vertical tree-trunk, the points of the scales stick into the crevices of the bark. More extraordinary still is the African scaly ant-eater, or pangolin (Fig. 1), which grips the vertical trunk of a tree with its hind-feet, and, pressing the long, massive tail close against the trunk, bends the body on this tripod till it rests at right-angles to the tree-trunk; then, drawing the fore-legs close up to the head, it stays during the hours of daylight absolutely motionless, simulating the stump of a branch, the scaly armour-plating of the body lending itself admirably to the deception.

Finally, I want to return once more to prehensile tails. It is a very singular fact, but several widely different groups of mammals, as well as some reptiles, like the chameleons, and some fishes, like the sea-horse, have developed tails which, twisting round some convenient object, can then support the whole weight of the body. Among the mammals I have already mentioned the spider-monkeys. But we find two other cases where we should least expect to meet them—among the carnivora. These are the binturong (Fig. 2) of Southern Asia, and the kinkajou of South and Central America. The last-named is shown in the accompanying photograph (Fig. 3) hanging by his tail from the finger of a keeper at the "Zoo." How and when and why was the delicate sense of touch given control of the end of the tail in this way, and in so many totally different types of animals?

Finally, mention must be made of another remarkable use for a prehensile tail. This is seen in some of the opossums of the genus *Didelphys*, which, having no pouch, carry their young on their backs. The mother curls her tail upward over her back, and round this the youngsters twist theirs, gripping the mother's fur with their feet. I would fain add some account of yet other remarkable tails among the mammals, but I have come to the end of my allotted space. Enough, however, I hope, has been said to show that here is a theme which is well worth more attention than it has yet received.

Painted Under Water: A Pritchard Submarine Coral "Seascape."

From the Exhibition of Submarine Paintings by Zarh Pritchard, Now on View at the Gieves Art Gallery, 22, Old Bond Street. By Courtesy of the Artist.
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AN OIL PAINTING DONE BY MR. ZARH PRITCHARD (IN DIVING DRESS), 35 FEET BELOW WATER, AT MARAA, TAHITI: "CORAL STRUCTURE TOWARDS EVENING."

Mr. Zarh Pritchard, whose unique under-water paintings are now famous, is holding a new exhibition (open until October 26) at the Gieves Gallery, entitled "Submarine Scenes of the South Pacific Coral Reefs: from sketches in oils, made while submerged in Coral Lagoons in a half-diving suit." Mr. Pritchard's previous exhibition was held at the same gallery in June, as noted under several examples of his work given in our issue of June 9. The present show, which includes nine additional pictures, was opened "at the special request of influential persons who desire thus to secure several submarine scenes for the British Museum of Natural History." A group of similar pictures by Zarh Pritchard is in the Oceanographic Museum of Monaco, for which they were acquired by Prince Albert of Monaco.

Painted Under Water: A Pritchard Submarine Coral "Seascape."

From the Exhibition of Submarine Paintings by Zarh Pritchard, Now on View at the Gieves Art Gallery, 22, Old Bond Street. By Courtesy of the Artist.
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AN OIL PAINTING DONE BY MR. ZARH PRITCHARD (IN DIVING DRESS) ON THE SEA FLOOR, AT A DEPTH OF 35 FEET: "CORAL PINNACLES, PAPARA, TAHITI."

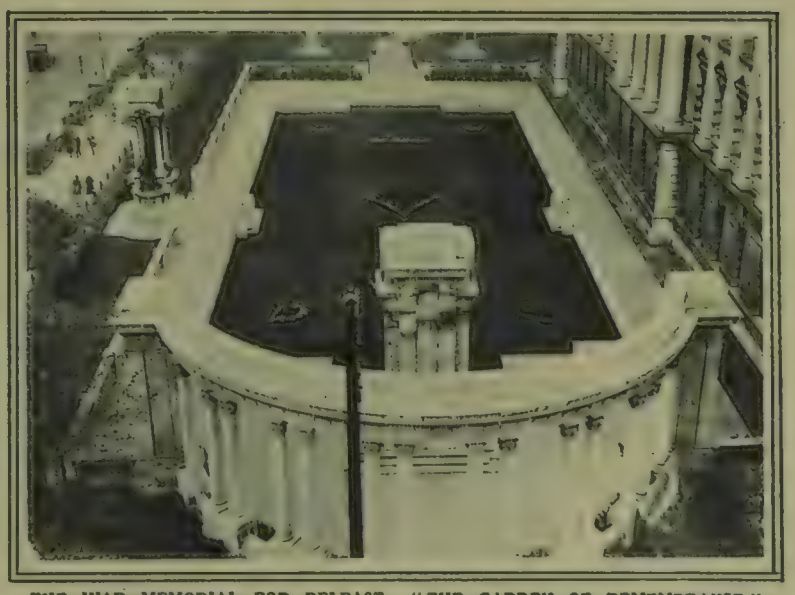
In connection with the famous diver-painter's new show, at the Gieves Gallery, some account of his methods may be interesting. "At Tahiti (we read) he donned diver's costume and made his first descent to a depth of 65 ft. Once down, he would select his view-point, and then, at a prearranged signal, his boatmen lowered to him on a cord his canvas, palette, and brushes. The canvas having been previously covered with linseed oil, the colours, which were of a thick consistency, adhered to it perfectly, and did not run on direct contact with the water. Owing to cold or fatigue, he had to rise to the surface after about half an hour, sometimes leaving his canvas and palette at the bottom of the sea, where he found them again next day."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE NEW ARTS AND ADMINISTRATIVE BUILDING OF UNIVERSITY COLLEGE, HULL: A STRUCTURE OPENED TO STUDENTS FOR THE FIRST TIME ON OCTOBER 11.

This block is a part of the initial building scheme. A similar block will be added soon after Christmas, and will include the Faculty of Science, the Students' Union, a refectory, a library, etc.



THE WAR MEMORIAL FOR BELFAST: "THE GARDEN OF REMEMBRANCE," WHICH IS TO BE DEDICATED TO THE HEROIC DEAD OF THE CITY.

War Memorials continue to grow in number and, it may be said, in beauty and in interest. As our photograph shows, Belfast's will not be the least of them—indeed, it is one of the most unusual.



THE NEW TYNE BRIDGE: THE FINE STRUCTURE THAT WAS OPENED BY THE KING ON OCTOBER 10—THE BIGGEST STEEL ARCH CONSTRUCTED IN THIS COUNTRY.

It was arranged that the King, accompanied by the Queen, should open the new Tyne bridge at Newcastle on October 10. This structure, which is for road traffic only, has a length of 531 ft., and is the biggest steel arch constructed in this country—the kindred steel arch that is being built over Sydney Harbour will be over three times as long! The roadway is 93 feet above high-water level; and there is a head-room of 84 feet for shipping passing under the deck. The width allows for tramways and for four lines of traffic. The estimated expenditure on the work was £1,000,000; but this will be exceeded by about £150,000.



THE INTERNATIONAL AERONAUTICAL EXHIBITION IN GERMANY: A CURIOUS FRENCH EXHIBIT—THE GROTESQUE-LOOKING BODY OF THE FARMAN SUPER-GOLIATH.

A feature of the "Ila" in Germany (in the Foreign Hall), is the new Farman passenger liner, the "F.180," which is designed to carry from twenty to twenty-five passengers, and can be converted into a twelve-bedded "sleeper."



"TALKIE" FILMS FOR THE GENERAL ELECTION CAMPAIGN: MR. BALDWIN SEEN ON THE SCREEN OF A TOURING MOTOR-VAN AND HEARD AT THE SAME TIME.

The much-discussed "talkie" film has soon found its way into British politics! The organisers of the Conservative Party have ordered eight touring motor-vans equipped with the device, and will use them during the General Election campaign. Each van costs about £1500. The "speaking likeness" can be in evidence in daylight as well as at night. Assuredly, the enterprise will add to the interest taken in the forthcoming fight at the polls—and present the politician in far more places than he could possibly cover in personal journeyings! Our photograph was taken during a demonstration.



A 5200-MARK AEROPLANE: THE "G 1," AS SHOWN AT THE INTERNATIONAL AERONAUTICAL EXHIBITION IN GERMANY (THE "ILA.")

The "G 1," which is made in Frankfurt, is a two-seater, with a 35-h.p. motor. It is priced at 5200 marks.

FOREIGN AFFAIRS: ITEMS OF INTEREST FROM ABROAD.



THE RIVAL DEMONSTRATIONS AT WIENER NEUSTADT: TROOPS ON DUTY IN ONE OF THE SQUARES AS A PRECAUTIONARY MEASURE.

It was feared that the demonstrations arranged at Wiener Neustadt by the Fascist Heimwehren, or Home Defence Corps, and by the Social-Democrat Party would lead to trouble, and police and military precautions were taken. Each faction, however, obeyed the restrictive movements agreed to by its leaders.



THE CELEBRATION OF THE TENTH ANNIVERSARY OF THE ACCESSION OF KING BORIS OF BULGARIA: HIS MAJESTY TAKING THE SALUTE.

King Boris III., the eldest son of Ferdinand of Saxe-Coburg and Gotha and the late Marie Louise, eldest daughter of Duke Robert of Parma, succeeded to the throne on the abdication of his father on October 3, 1918. He was born on January 30, 1894. He is a bachelor. He has one brother.



THE NEW BRITISH AMBASSADOR TO SPAIN IN MADRID: SIR GEORGE GRAHAME ON THE WAY TO THE ROYAL PALACE TO PRESENT HIS CREDENTIALS.

Sir George Grahame visited the Royal Palace at Madrid in State on October 6, to present his credentials to King Alfonso. He was escorted by Horse Guards. He then paid homage to the Queen; and, afterwards, he went to the Foreign Office, there to see General Primo de Rivera. In welcoming the new Ambassador, the King said: "I esteem at its value the opinion you have



SIR GEORGE GRAHAME WITH THE SPANISH DICTATOR: THE NEW BRITISH AMBASSADOR VISITING GENERAL PRIMO DE RIVERA AT THE FOREIGN OFFICE.

expressed regarding the special position of Spain as a mother of nations, and I assure you that—from the position she occupies on the Council of the League of Nations, to the attainment of which Great Britain contributed so largely—Spain may be counted upon to employ herself, as you opportunely remark, for the maintenance of peace and the progress of humanity."



THE FLIGHT OF THE ZEPPELIN THAT FLEW OVER ENGLAND ON OCTOBER 2 LAST: THE GREAT DIRIGIBLE OVER BERLIN—A COMPOSITE PICTURE.

The "Graf Zeppelin," the first German dirigible to be seen over this country since the bombing raids during the Great War, flew over East Anglia on October 2 during her voyage from Friedrichshafen to Berlin and other places. She had intended to go straight to the capital, but had to change her course owing to bad weather. She reached Berlin shortly before nine o'clock on the morning of the 3rd. She is nearly as long as the "Mauretania," and is designed for Transatlantic traffic. As is noted elsewhere, she may start for the United States this week. On the left in the composite photograph is the famous Brandenburg Gate, and on the right is the Reichstag building.——The second photograph shows a "ten-in-hand," the horses in twos and threes.



DRIVING A TEN-IN-HAND! A VERY UNUSUAL TEAM EXHIBITED AT A RECENT STALLION PARADE IN GERMANY—THE HORSES IN TWOS AND THREES.

THE PARTIAL COLLAPSE OF MONTE ARBINO: A HUGE LANDSLIDE.



"THE LANDSLIP MADE A GIGANTIC CASCADE OF 3600 FT. BEFORE REACHING THE VALLEY BELOW": A VIEW OF THE VAST FALL OF ROCKS AND EARTH ON MONTE ARBINO, FROM THE OPPOSITE SLOPE.

A gigantic landslide occurred on October 2 on Monte Arbino, the "moving mountain" in the Swiss Canton of Ticino which (as we noted and illustrated in a previous number) had been for many months in process of disintegration. The landslide formed a vast cascade of rocks and earth, 3600 ft. high, as it poured into the valley of Arbedo below. There it formed a huge dam some 900 ft. high, completely blocking the valley, which was filled with dense clouds of dust. Some sixteen houses and stables were buried under the mass, more than a mile of a military road disappeared, and about two square miles of forest and pasture were destroyed. The noise of the landslide, with con-

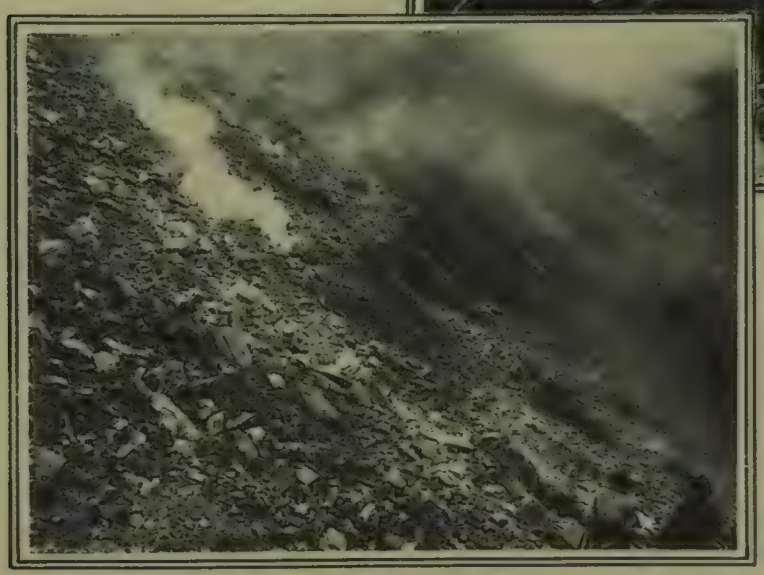
[Continued above.

stant rumbling and detonations, was heard ten miles away, and its vibration caused it to be recorded as an earthquake eighty-eight miles away, at Zurich Observatory. Thanks to the precautions taken by the authorities, no lives were lost, as the danger zone had been evacuated last August. Geologists of the Swiss Topographical Service, after examining the effects of the landslide, thought that it was only the beginning of the total collapse of the mountain. It was also stated that a lake would be formed above the barrier in the valley, which would mean danger of flood if the barrier gave way. Heavy rains in the Ticino region continued to cause further movement on Monte Arbino, and new fissures formed which threatened danger to the neighbouring town of Bellinzona. Writing on October 8, a "Times" correspondent said: "The landslip in the valley of Arbedo is a most extraordinary and impressive spectacle. The top of the moving mountain has subsided by at least 150 ft. and the whole region looks like a battlefield. Small rocks continually crash

[Continued below.



SHOWING CLOUDS OF GREY DUST CAUSED BY COLLISIONS BETWEEN GRANITE ROCKS IN THEIR DESCENT: A SIDE VIEW OF THE GREAT LANDSLIDE ON MONTE ARBINO.



"A MOST EXTRAORDINARY AND IMPRESSIVE SPECTACLE": A NEAR VIEW OF THE VAST LANDSLIDE, SHOWING CLOUDS PRODUCED BY EVAPORATION OF RAIN-WATER CAUSED BY THE HEAT GENERATED BY FALLING ROCKS.

down into the valley, and their rattling is like the noise of quick-firing guns; while the small clouds of dust rising from the places where the falling rocks strike other rocks, and burst into pieces remind one of the bursting of hundreds of shells. From time to time a bigger boulder on the opposite ridge begins to oscillate and then begins to roll, makes amazing leaps down the slope, causes the unsteady ground to shake, and finally crashes at the bottom with a noise like thunder. At other times a huge fir-tree slowly bends lower and lower until it falls, dragging away with it a mass of earth and stones. An idea of the force and velocity with which the rocks are falling may be obtained when it is stated that a boulder on which six persons can easily sit together bounded up the reverse slope of the valley, and now lies three hundred feet above the dam."

WHERE ONE PERSON IN EVERY FIVE OWNS A CAR: THE ENORMOUS POPULARITY OF MOTORING IN AMERICA.



AN OBJECT-LESSON FOR VISITORS TO THE MOTOR SHOW: A VAST "CAR PARK" AT A FOOTBALL MATCH IN AMERICA, SEEN FROM THE AIR.

In Motor Show week many of our readers will be interested in this remarkable air photograph, which demonstrates the enormous popularity of motoring in America. It has been computed that in the United States about one person in every five possesses a motor-car. In our own country, it is said, only about one person in thirty-seven is a car-owner. According to the same authority, the total number of privately owned cars in the States, excluding motor-cycles, is 20,156,000. For the United Kingdom the figure is 840,000. In drawing any comparison between these statistics, of course, there are several things to be borne in mind. We must remember, for example, the vast area of the United States as compared with that of Great Britain, and the fact that the population is also much greater, numbering in all about 105,000,000. Yet, when all is said, there must be occasions, such as that here illustrated, when the problem of road congestion becomes as acute as it is with us, owing to a huge concentration of cars at one point. The car parks seen above put into the shade anything that occurs at Epsom on Derby Day.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



A FIGHTING CRAB GRIPS A KEEPER'S BOOT AT THE "ZOO": A PUGNACIOUS NEW ARRIVAL FROM GAMBIA.

Interesting new arrivals at the Zoological Gardens are some specimens of the fighting crab (*Cardisoma armatum*) from Gambia. They have been placed in the Insect House. These crabs, as their name implies, are very pugnacious, and show signs of fierce battles by the fact that some of their claws are missing.



A DUEL OF GIANTS: ELEPHANTS PITTED AGAINST EACH OTHER AS A SPECTACLE IN ONE OF THE INDIAN NATIVE STATES.

In some of the native states of India elephant-fighting is a favourite amusement. In the duel here illustrated the combatants are separated by a solid wall, over which they jab at each other with blunted tusks. More often the fight takes place in the open. Sometimes two buffaloes are pitted against each other, or an elephant against a panther.



"WHEN GREEKS JOINED GREEKS, THEN WAS THE TUG OF WAR": FIGHTING CRABS AT THE "ZOO."

The fighting crabs which recently arrived at the "Zoo" from Gambia (as noted under an illustration opposite) need no encouragement or artificial stimulus to engage in combat among themselves. Here we see two of them enjoying a "claw-to-claw" encounter. It will be noted that one "big claw" is much bigger than the other.



SHOWN OF ITS ORIGINAL MORTAR-BOARD AND SPECTACLES: A HEAD ON THE NEW BUILDINGS AT CORPUS, OXFORD.

This sculptured head, which adorns the new buildings at Corpus Christi College, Oxford (seen below), originally possessed a "mortar-board" and spectacles. They were removed, however, owing to a suggestion that the head thus resembled the President of the College, Dr. P. S. Allen. It now looks more like a Freshman.



MADE BY MARY QUEEN OF SCOTS AND HER LADIES: A HISTORIC TAPESTRY LATELY ON VIEW AT A BAZAAR.

This tapestry from Queen Mary's house at Jedburgh was acquired in London by Mr. F. S. Oliver, of Edgerston, who has presented it to Jedburgh. It was placed on view at a bazaar recently opened by Sir James Barrie. The tapestry was made by the Queen and her Maids of Honour while she was recovering from an illness caused by her ride from Jedburgh to visit Bothwell.



A FINE ADDITION TO THE AMENITIES OF OXFORD: NEW IRON GATES TO THE BROAD WALK AT CHRIST CHURCH.

While steps are being taken to preserve the amenities of Oxford and to prevent ill-considered building, the colleges themselves, from time to time, make notable additions to their own structures and grounds. An example of such improvements is here seen in the beautiful wrought-iron gates at the entrance to the Broad Walk at Christ Church.



WHERE THE SCULPTURED HEAD (SHOWN ABOVE) IS TO BE SEEN: NEW BUILDINGS (IN THE FOREGROUND) AT CORPUS, OXFORD.

The new buildings at Corpus Christi College, Oxford, comprise rooms and kitchens for the use of ten undergraduates. It is on these buildings that occurs the sculptured head (illustrated above), whose original "mortar-board" and spectacles were condemned as producing a likeness to the President. In the above photograph the old buildings appear.

OLD ENGLISH ROOMS RE-BUILT IN AMERICA:
'PERIOD' SETTINGS IN PHILADELPHIA'S NEW ART GALLERY.



A PANELLED ROOM FROM THE TREATY HOUSE AT UPMINSTER, ESSEX, WITH GAINSBOROUGH'S PORTRAIT OF MISS LINLEY: ONE OF THIRTY-SEVEN "PERIOD ROOMS" IN THE PHILADELPHIA ART GALLERY.



IN THE ENGLISH GALLERY: A PORTRAIT OF QUEEN VICTORIA IN THE YEAR OF HER ACCESSION, BY THOMAS SULLY (1783—1872), WHO, IN 1838, SETTLED IN PHILADELPHIA, AND EVENTUALLY DIED THERE.



WITH GAINSBOROUGH'S PORTRAIT OF LADY RODNEY OVER THE FIREPLACE: AN OAK ROOM FROM SUTTON SCARSDALE, A DERBYSHIRE MANSION BUILT IN 1724.



THE PAINTED ROOM FROM WRIGHTINGTON HALL, LANCASHIRE (DATING FROM 1748): A "PERIOD" SETTING FOR PICTURES BY CONSTABLE, MORLAND, AND WILLSON.



WITH ROMNEY'S PORTRAIT OF SIR JOHN READE OVER THE FIREPLACE: A ROOM FROM A HOUSE ON TOWER HILL, LONDON, TRANSPORTED TO PHILADELPHIA.



WITH ROMNEY'S PORTRAIT OF LADY GRANTHAM OVER THE FIRE-PLACE: ANOTHER OAK-PANELLED ROOM REMOVED FROM SUTTON SCARSDALE, DERBYSHIRE.

From time to time we have illustrated various old English buildings which have been bought by rich Americans and transported, in whole or in part, across the Atlantic, to be reconstructed on American soil. Here we see how such historical relics are treasured in the United States, and to what honourable uses they are put. Philadelphia is now completing a magnificent new Art Gallery, whose principal interior feature consists of thirty-seven "period rooms"—a number to be increased as opportunity arises. It is the first American museum to make the period room the rule rather than the exception, and the object has been to impart a living interest to the pictures exhibited by showing them in contemporary settings. These settings are not copies but actual originals, whole rooms having been removed from historic houses in England, France, and America itself. At least six old English interiors, dating from 1730 to 1770, have been installed in the first wing. Three rooms from Sutton Scarsdale, Derbyshire, a mansion built in 1724, provide backgrounds for pictures by Gainsborough, Romney, Hoppner, Reynolds, and Constable. A room from Wrightington Hall, Lancashire, contains Constable's "Hampstead Heath," and Morland's "Old Coaching Days."

PHOTOGRAPHS BY COURTESY OF THE PENNSYLVANIA MUSEUM, MEMORIAL HALL, PHILADELPHIA.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MAJOR-GENERAL SIR WYNDHAM CHILDS.
Has resigned from his position as Assistant Commisioner of the Metropolitan Police, a position he has held since 1921. Leaves Scotland Yard at the same time as Sir William Horwood. Has been in charge of the Special Branch, which is responsible for aliens and the Criminal Investigation Department. Will be fifty-two in December.



SIR ARTHUR M. CHANNELL.
(Born, November 13, 1838; died, October 4.) A former Judge of the King's Bench Division. Called to the Bar in 1863. Tried Prince for the murder of Mr. William Terriss.



MR. J. G. BOHUN LYNCH.
(Born, May, 1884; died, October 2.) Writer on boxing; novelist; caricaturist. A former captain of the Oxford University boxing team. Author of "The Complete Gentleman," etc.

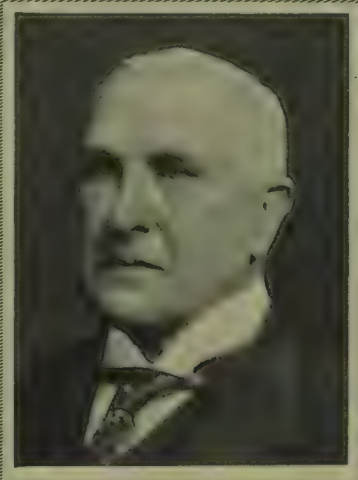


SIR LAWRENCE JENKINS.
(Born, December 22, 1858; died, October 1.) Formerly Chief Justice of Bombay and of Calcutta. For years on the Judicial Committee of the Privy Council.



MR. VICTOR GORDON.
Died on October 6, at the age of forty-four. Had never quite recovered from the effects of wounds received in France in 1917. High Commissioner for Newfoundland.





MR. HAROLD J. T. HORAN.
Paris Editor of the American Hearst Newspaper Syndicate. Said to have been "compelled" to leave France as a sequel to the Anglo-French Naval Pact publication.

SIR LEES KNOWLES, BT.
(Born, February 16, 1857; died, October 7.) Notable for his public services. A former President of the Local Government Board and President of the Board of Trade.



BRIG.-GEN. SIR GILBERT CLAYTON.
To be High Commissioner for Iraq in succession to Sir Henry Dobbs, who vacates the post early next year. B.G.G.S., Hejaz Operations, 1916-17.



LORD STRATHCLYDE.
(Born, February 24, 1853; died, October 2.) Formerly Mr. Alexander Ure, Lord Advocate. In 1913 became Lord President of the Court of Session and Lord Justice-General (Scotland).



LORD WOOLAVINGTON.
Has given £125,000 to the Middlesex Hospital to provide wards for paying patients, and £50,000 for the restoration and equipment of St. George's Chapel, Windsor. The former gift is dedicated to the memory of his wife, who gave her life to her country in the war.



MR. W. R. MORRIS.
The famous motor-car manufacturer. Has given £40,000 for the extension and development of the Radcliffe Infirmary at Oxford, and will give another £40,000 when the public have contributed £80,000. Before this had devoted some £170,000 to charitable objects.



DR. ECKENER, OF THE "GRAF ZEPPELIN," AT ONE OF THE AIRSHIP'S WINDOWS.
Dr. Eckener is Germany's new "Zeppelin King," and was in charge of the great dirigible, "Graf Zeppelin," which flew over England recently during its journey from Friedrichshafen to Berlin and other places. The airship was designed for a Transatlantic service, and at the moment of writing it is announced that a start for America may be made this week.



Dickens Series. MONTAGUE TIGG. *(Martin Chuzzlewit.)*

"BLACK & WHITE"
SCOTCH WHISKY
Renowned the World Over for Age and Quality.

JAMES BUCHANAN & CO., LTD., 26, HOLBORN, LONDON, E.C. 1, will be pleased to send a very beautiful Reproduction of this Painting in Colours, mounted on a Sunk Plate, size 12 ins. by 15½ ins., on receipt of stamps (3d.) to cover postage and packing.

See the DUNLOP

Exhibit at Stand No. 515 OLYMPIA





The standard by which all tyres are judged

C.F.H. 440

BOOKS OF THE DAY.

MY "adventures among masterpieces" begin this week, not inaptly, with a volume of Anatole France. It is one just added to the charming edition of his works, in English translations, issued from the Bodley Head, and is entitled "THE WELL OF ST. CLARE." Translated by Alfred Allinson. With Illustrations and Decorations by Frank C. Papé (Lane; 16s.). As in all the other volumes, the plates and end-papers and incidental drawings are excellent and closely in keeping with the author's whimsical fantasies. M. Papé's engaging pencil has just the right touch of frolicsome devilry. Moreover, he possesses the merit—only too rare in illustrators—of combining imaginative and original treatment with strict adherence to the details of the text. This quality is apparent in his frontispiece, which was reproduced on this page last week.

Anatole France himself, most genial and urbane of classic writers, needs no recommendation from me. He is with Voltaire, and perhaps not far from Rabelais. It suffices to say that the translation seems to be as good as a translation can be, and that the volume takes its English title from the prologue, wherein the author introduces that scholarly, humorous, and slightly eccentric priest, Father Adone Doni, with "his look of old Silenus purged at the baptismal font." He it was (unless Anatole invented him) who told the legend of the ancient well, sitting beside it on the road from Siena to Monte Oliveto, and likewise the other tales in the book, touching with light irony the demonic side of mediæval religion. Father Doni, we are told, upheld the authority of St. Peter's Chair, and "had nothing but deferential words for the *Roaring Lamb of Sinigaglia* and the *Opportunist Eagle of Carpineto*, as it was his custom to designate Pius IX. and Leo XIII. respectively." So far he was orthodox.

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Another pictured classic exceeding good to look upon is a beautiful edition of "THE CANTERBURY TALES OF GEOFFREY CHAUCER." Illustrated after drawings by W. Russell Flint (Jonathan Cape and the Medici Society; 25s.). Here we have "the first warbler" complete and unabridged, after the text of Dr. Walter Skeat, with the old English spelling, but so well printed that it is quite easy to read. By the way, it is interesting to notice that the expression "Murder will out" (here spelt "mordre wol out") is as old as "Dan Chaucer." Some slight emphasis may be laid on the absence of abridgment, for, sooth to say, our "morning star of song" was a trifle Rabelaisian before Rabelais, albeit Victoria's Laureate did not stress the fact.

The colour plates, which first appeared, the publisher mentions, in the Riccardi Press edition a year before the war, are a pure delight. I have only two criticisms to offer regarding Mr. Russell Flint's exquisite paintings. One is that they are not more numerous; and the other that they are not more English—that is, concerned rather with the Canterbury pilgrims themselves and their surroundings than with the tales they told. I could wish there had been many more akin to the charming picture illustrating the Prologue—

> Whan that Aprille with his shoures sote
> The droghte of Marche hath perced to the rote.

The picture for "The Millere His Tale," indeed, fulfils this requirement, but the rest for the most part depict foreign or classical scenes. The subjects for two of the finest as regards colouring and dramatic effect—those portraying Judith with the head of Holofernes and Susanna spied by the Elders—were doubtless chosen for their picturesque potentialities, but there is nothing specially Chaucerian about them. In the "Tales" they are extremely incidental, occupying each about two lines of passing allusion.

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The next item on my list is also a reprint—if not of a classic, at least of a notable English record of adventure; and, if not in itself poetic, closely associated with poetry, for it contains the "germ" of an incident in "The Ancient Mariner." I refer to "A VOYAGE ROUND THE WORLD." Captain George Shelvocke. With Introduction and Notes by W. E. Perrin, F.R.Hist.S., Admiralty Librarian, Secretary of the Navy Records Society. With seven half-tone Plates and one Map (Cassell; 10s. 6d.)—a new volume in the Seafarers' Library. Captain Shelvocke was a Shropshire lad, who, after some years' service in the Navy, being unemployed, obtained command of a privateering expedition, which sailed from Plymouth in 1719. During his three years' voyage he revived the old custom of "singeing the King of Spain's beard."

He tells his story in a plain, sailorly style that makes very good reading, and gives a vivid picture of places and events and of life at sea in those days. His adventure ended in shipwreck on the island of Juan Fernandez, but he does not mention one Alexander Selkirk, marooned there some eighteen years before, and destined to vicarious immortality as Robinson Crusoe. He duly records, however, the incident that inspired Coleridge, which occurred near Cape Horn in October 1719.

"One would think it impossible," he writes, "that anything living could subsist in so rigid a climate, and indeed we all observed that we had not had the sight of one fish of any kind since we were come to the southward of the Straits of Le Mair; nor one sea-bird excepting a disconsolate black albatross, who accompanied us for several days, hovering about us as if he had lost himself, till Hatley (my second captain), observing, in one of his melancholy fits, that this bird was always hovering near us, imagined, from his colour, that it might be some ill omen. . . . He, after some fruitless attempts, at length shot the albatross, not doubting (perhaps) that we should have a fair wind after that."

In that respect, however, the unfortunate albatross died in vain, all unaware of its contribution to English poetry. How that came about, seventy-eight years later, is recalled by Mr. Perrin. In 1797 Coleridge was on a walking tour in Somerset and Devon, with Wordsworth and his sister, and was planning his poem for a magazine. Wordsworth had just been reading Shelvocke's book, and it was he who suggested "a crime to fit the punishment," which had apparently been invented first. "Suppose you represent him," he said to Coleridge, "as having killed one of these birds on entering this South Sea, and that the tutelary spirits of these regions take upon them to avenge the crime." Coleridge adopted the idea.



A DISCOVERY HERALDED BY THE NETTING OF BRONZE HANDS: A STATUE OF HEROIC SIZE (PROBABLY REPRESENTING POSEIDON, THE SEA-GOD) RECOVERED FROM THE SEA AT CAPE ARTEMISION.

Two years ago fishermen plying their craft at Artemision, near Zerochorion, in Eubœa, brought to the surface in their nets a hand of bronze. The other day it was reported from Athens that another hand had been netted. As a result, further search was made, and there was recovered the figure here illustrated, which was brought to light on September 24. The statue, which is 8 ft. high, probably represents Poseidon, the Sea-God, and dates from the middle of the fifth century before Christ. It has now been delivered at the National Museum at Athens, where our photograph—the first—was taken while the figure was still resting on straw in its packing-case.

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From the bellicose eighteenth-century seafarer I turn to peaceable modern journeyings in the interests of art and observation. One of the most attractive colour books I have seen for a long time is "EASTERN WINDOWS." An Artist's Notes of Travel in Japan, Hokkaido, Korea, China and the Philippines. By Elizabeth Keith. With twelve colour plates (Hutchinson; 21s.). Miss Keith, of whose remarkable work examples have been reproduced in colour in our pages, has specialised in a revival of the old Japanese art of colour-printing from wood blocks, and her wonderful results are now widely known. To the picturesque formality of the Japanese manner she adds a richness of colouring that effects a happy blend of Eastern and Western art. In the letterpress she gives a chatty account of her experiences.

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I have before now found comfort in the saying of R.L.S. that "to travel hopefully is a better thing than to arrive, and the true success is to labour." All the same, I would not mind trying some of the other sort, just to see how it feels. Meanwhile, I predict a deserved success for a work that takes its title from the Stevensonian phrase—"TRAVELS IN HOPE." A Book of Wayfaring Essays. By James Milne. With twenty-two Drawings in Colour by Donald Maxwell (Hodder and Stoughton; 12s. 6d.). I have seldom come across a happier instance of collaboration between pen and brush. Mr. Milne has mastered the secret of the topographical essay: here is no stodgy catalogue of museums and cathedrals, but quick, vivacious impressions conveyed with that intimate personal touch that puts the reader at once in a good humour. He whisks us from London streets to the West Country and the Highlands; thence to most of the capitals of Europe, including Rome—where he was presented to the successor of the "Roaring Lamb" (*vide supra*)—and thereafter to Tunis, Quebec, and New York. Of Mr. Donald Maxwell's illustrations it is enough to say that he has done nothing better, for that means that very few illustrators have done anything so good.

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Reverting from peaceful travel to that involved in military pursuits, I have a number of books to mention briefly "in hope" of doing them fuller justice later. Even if we accept Sir Oliver Lodge's recent assertion that "war is an ugly, disgraceful, dirty, objectionable business," there is no denying that it produces much interesting literature. Three of the books on my list have to do, wholly or in part, with aeronautics. "THE STORY OF A NORTH SEA STATION." By C. F. Snowden Gamble (Oxford University Press and Humphrey Mitford; 21s.), abundantly illustrated, describes "early days of the Royal Flying Corps (Naval Wing) and the part played thereafter by the Air Station at Great Yarmouth and its opponents during the war." Yarmouth, at that time, had other preoccupations than the conflicts of Conservatives and Liberals, and the visits of Zeppelins over England were less welcome than they are to-day.

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Another example of our changed attitude towards former foes is to be found in "THE THREE MUSKETEERS OF THE AIR." Their conquest of the Atlantic from East to West. By Captain Hermann Koehl, Major James C. Fitzmaurice, and Baron Guenther von Huenefeld. With thirty-one Illustrations (Putnam; 10s. 6d.). The German portion of the book has been translated by Lieutenant George F. Dunay, of the Hungarian Navy.

. . . . . .

To the literature of war escapes must be added a book of outstanding interest—"GUESTS OF THE UNSPEAKABLE TURK." The Odyssey of an Australian Airman—Being a Record of Captivity and Escape in Turkey. By T. W. White. Illustrated (Hamilton; 12s. 6d.). Sir John Monash and Sir George Kemball sponsor the book, which is a thrilling story of true adventure. It also constitutes a grave indictment of Turkish cruelty to prisoners. The author's companion in his hair-breadth escapes was Mr. Alan Bott, M.C., now Editor of the *Graphic*.

. . . . . .

While Colonel White tells us much of Southern Russia under the Bolshevists, the aftermath of the war in the north finds record in "THE MURMANSK VENTURE." By Major-General Sir C. Maynard. Illustrated (Hodder and Stoughton; 20s.). The Commander-in-Chief of the expedition tells the authentic and exciting story of a campaign whose purpose, as he says, is still but little understood by the average Britisher.

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Finally, I am confronted by a whole battalion of books containing campaigning reminiscences of bygone days, forming a series with the general title of Soldiers' Tales, edited by that eminent military historian, the Hon. Sir John Fortescue. The six volumes at present before me are "MEMOIRS OF SERGEANT BOURGOGNE" (1812-13); "PASSAGES IN THE GREAT WAR WITH FRANCE" (1799-1810), by Sir Henry Bunbury; "JOURNAL OF THE WATERLOO CAMPAIGN," by Captain Mercer; "THE NOTE-BOOKS OF CAPTAIN COIGNET": Soldier of the Empire; "THE LIFE AND ADVENTURES OF MOTHER ROSS," attributed to Daniel Defoe (Peter Davies; 7s. 6d. each); and "RECOLLECTIONS OF RIFLEMAN HARRIS" (Peter Davies; 6s.). Sir John Fortescue has written an introduction to each volume. Though I cannot claim to have absorbed the whole contents of these six volumes, I have read enough to be able to envy readers who have the leisure to do so.—C. E. B.



A PAGE FOR COLLECTORS:

FOREIGNERS IN CHINA.

By FRANK DAVIS.

THE illustrations on this page are examples of a not uncommon type of pottery figure which, except to specialists, does not readily suggest a Chinese origin. It is true, I think, that the majority of people, in spite of the excavations and discoveries of the past twenty-five years, still regard Chinese ceramics as something glowing with brilliant colour—a riot of little gardens and elegant ladies, of interlaced tendrils and quaint sophistication: in short, something pretty and curious rather than beautiful in the sense in which a Greek vase of the fifth century B.C. is beautiful. In other words, the interest of later Chinese porcelain depends upon exterior decoration rather than purity of form. (There are notable exceptions, of course, but as a general rule this statement holds good.) Until the year 1900 our knowledge of the earlier wares of China was based mainly



FIG. 1. A SMALL CHINESE TOMB FIGURE OF THE T'ANG DYNASTY PERIOD (618 TO 907 A.D.): A "TURKISH" TYPE, CARRYING A JUG.

upon the Japanese collection of T'ang dynasty (618-906 A.D.) art made by the Emperor Shomu in the eighth century. It is one of the minor romances of our own times that railway development and excavation, together with the opening up of what had been almost a closed country since the days of Marco Polo, should have revealed a wealth of austere and matchless works of art hitherto completely unknown.

I am not concerned at the moment with the more serious examples of the potter's craft in these early centuries—there is a statue of a Lohan, one of the apostles of Buddha, in the British Museum, which for nobility of conception challenges the finest specimens of Christian religious art—but with its humbler yet not less fascinating manifestations. Among these the little tomb figures are deservedly the best known and the most popular. It had long been the humane custom of the age to give the dead a retinue of pottery attendants—horses, camels, musicians, grooms and drivers, women and lackeys—instead of actual flesh and blood. (The Imperial house was apparently too sacred for such leniency—as late as the seventeenth century A.D. the Emperor's women were buried alive with their dead master.) It is from tombs of the T'ang dynasty and earlier that the specimens on this page were taken. The commonest type of figure is made of a relatively soft pottery of pinkish white; finer examples are coated with a lead glaze of green, brownish yellow, or brown-purple colours, applied usually in streaky patches.

Now, as early as 104 B.C. Central Asia as far as Mesopotamia was known to the Chinese Court, and in 196 envoys arrived from Marcus Aurelius. It was about this period that Arab traders first found their way by sea to South China. Four hundred years later, partly under the benign influence of Buddhism, we find an even wider toleration of the stranger. There is a bottle in the South Kensington Museum moulded with Bacchanalian figures—a thing of no very great merit, but sufficient to show Chinese familiarity with Greek products. In 629 A.D. the Chinese monk Hsuan Tsung journeyed to India and brought back much of the Buddhist scriptures for translation into Chinese. Many Sanskrit originals have entirely disappeared, and are only known through Chinese translations. In 635 A.D. Syrian missionaries were welcomed. A Nestorian tablet of the eighth century, still existing, records that the Emperor generously provided a monastery for their twenty-one priests; and this tolerance brought envoys from Japan and Korea in the east, and Annam, Siam, and other nations in the south.

Here, then, is the background, however roughly sketched, in which the collector can consider these figures. The Chinese have ceased to think of themselves and their country as "The World"—"All that is under heaven" — but as "The Middle Kingdom." Other peoples exist besides the roving nomads of their western boundaries. Here are some of a dead mandarin's slaves. The man in Fig. 1, bearded and hook-nosed, is dressed in a long coat tied round with a belt. He has a peculiar hat with a turned-up brim, and his feet are thrust into what can only be described as Wellington boots. Am I wrong in suggesting that the water-jug he is carrying in his right hand came from the shores of the Mediterranean? This type is generally called Turkish, which I imagine is a convenient word used to refer to the ancestors of the modern Turks, who came originally from Turkestan.

Fig. 3—a very fine and unusual example—is one of a set of eight, known as "Barbarians bringing tribute." One of the set is carrying a greyhound—this man a little statue. (It has been suggested that he is the Court ventriloquist with his doll.) His cap is very unusual. It is of the sort known as Phrygian, and is familiar to the whole world in a thousand caricatures as adorning the head of Marianne, the personification of the French Republic. His features resemble Fig. 1 very closely, even to the cheerful, cynical smile, and he is no doubt a member of the same nation. He is rendered doubly interesting to us by the undoubted fact that you can see his brothers in any London street.



CHINESE TOMB FIGURES: FIG. 2. A WRESTLER WITH MONGOLIAN FEATURES (581-618 A.D.); FIG. 3. ONE OF A SET OF EIGHT FIGURES OF THE T'ANG PERIOD KNOWN AS "BARBARIANS BRINGING TRIBUTE."

The little wrestler, Fig. 2, is slightly earlier, dating from 581-618 A.D.—an entrancing specimen almost Greek in purity of form, and delightfully poised. His features are obviously Mongolian rather than Chinese.

Fig. 4, the bullock cart, a Sin Dynasty example — a very great technical achievement indeed—has a most interesting driver—or, rather, pair of drivers. (In the illustration the second is almost hidden behind the ox.) He has a short, stubbly beard, and his head is covered by a thick thatch of hair cut short on the forehead. As far as I know, his nation is unidentified, though perhaps an ethnological authority might hazard a guess. He is oddly European in features, and would serve quite well as a model for old Vanderlynden in Mr. Mottram's book "The Spanish Farm."



FIG. 4. "A VERY GREAT TECHNICAL ACHIEVEMENT": A BULLOCK CART AND DRIVERS GROUP (NOW IN THE BRITISH MUSEUM). DATING FROM THE PERIOD 581-618 A.D.

The interest in this type of pottery has been such that it soon became worth while to attempt to fake the more expensive examples. I remember about three years ago being taken to see a whole batch which had just arrived from China. The specimens were mainly horses and camels, and the manufacturers had made the mistake of attempting to reproduce the old browny, mottled, and yellowy-green glazes—with disastrous results. The consignment averaged about £1 apiece—which was dear. The faked glazes were of a metallic brilliance, and the colours were hard instead of soft. No amount of dirt can hide this crudity from the sensitive eye. A modern faker will nearly always be fussy where his T'ang ancestor was simple and sincere.

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HOMICIDES AND THE LABORATORY EXPERTS.

(*Continued from Page 650.*)

astray—first, the simulated forcing of the door, and then the foolish but spectacular grouping of the glasses—proved him to be of mediocre intelligence and limited education. The flight of the servant denoted that she was the dominating personality; otherwise the man would have insisted that she should remain, and would perhaps have bound and gagged or chloroformed her. This analysis shows that the modern investigator must be a practised psychologist, as well as a clever scientist.

Apart from all the minutiæ of an expert investigation, it is very necessary to determine immediately the type of criminal for whom the police have to seek. Experience, experiments, and a systematic classification of crimes, noting constantly the points in common, have gradually eliminated much that was formerly mere guess-work, so-called deduction, and often a blind groping in every direction except the right one. Now in most cases the expert can state unhesitatingly whether the crime is the work of one or several men, of a professional or an amateur, and even gauge the social standing and former occupation of the criminal. Every step taken by the assassin before and after the crime is an indication of his mentality, as though he had left behind a palpable emanation produced by the nervous tension under which he laboured. His finger-prints are clear if he perspired freely; less so if his skin was dry. The scratches where his tools slipped indicate fear and haste. The tidiness or disorder of the room where the tragedy was enacted; the care with which possible traces were effaced; the irresistible craving for stimulants—spirits or wine; forgotten objects, wisps of cloth, buttons, hairs, even parasites, all portray the personality of the nocturnal visitor.

These details apply to crimes committed for immediate gain and in houses. It is otherwise when a body is found in a field, wood, or any open ground. Here the most important point is—how did the assassin and the victim reach the spot? If they walked, someone inevitably saw one or the other. It is almost impossible, so populous is the world, for several people to walk to some deserted spot without being seen. If the murderer encountered the victim in the open, it would rarely be in a spot far from habitations. Then, unless the crime be committed with a firearm, from a distance—and, apart from the detonation, I have already described how easily a criminal may be traced by cartridge cases and bullets—there is usually a struggle, cries, objects dropped, footsteps, and a legion of other indications. The second question which naturally follows is: How did the criminal get away? If by car, its passing will have been noted. If by tramcar, railway, or omnibus some observant employee will inform the police of the fact. There may be mud, bloodstains, or scratches on his person. So again his capture becomes practically certain.

There remains the premeditated type of murder, cunningly planned and often cleverly executed. Such murders, apart from the inevitable traces always lead to the detection of the criminal by two broad paths—the premeditation and the motive. I can best illustrate this by relating a case which happened not long ago whilst I was studying the methods of the Lyons police. A man came to headquarters with a letter and a will, which he alleged his wife had sent. Husband and wife had been separated for over a year. The letter, which was undoubtedly in the woman's handwriting, informed the husband that she intended to commit suicide because he no longer loved her. The will made him heir to a large sum which the wife had but lately inherited from an uncle in Canada. The husband demanded that a Sûreté officer should be present when the wife's flat was entered, since he feared she had indeed taken her life. He related that upon receiving the letter he had at once hurried to the house where his wife lived, but obtained no reply to his loud and repeated knocking. Right at the outset we noted several curious points. The letter and will were supposed to have arrived that morning whilst he was still in bed; yet he was most carefully and neatly dressed, even to a handsome pin in his tie. The *concierge* and the post office declared that no letter addressed to the man had arrived by the first post; and he averred that he had destroyed the envelope. When we arrived at the woman's flat, we found that there was a large electric bell, whereas he had spoken of knocking. The woman was indeed dead. She was lying peacefully in her bed, and the doctor diagnosed an over-dose of some narcotic. On the bedside table stood a bottle labelled "syrup of chloral." Traces of liquid in the bottle and on the cork, examined under the microscope, showed that the contents had not been chloral, but a much more powerful drug.

The room was searched, and on the carpet one of the detectives discovered a silver wire no thicker than a hair, some tiny fragments of blown glass, and a slip of metal such as doctors use to cut the glass bulbs which contain drugs for hypodermic injection. The wire was undoubtedly from a hollow needle and the tiny bits of glass from a bulb which had contained a poisonous drug. But no syringe was found. Clearly if the woman had used a hypodermic syringe, it would have been in the flat. Thus at once not suicide but murder became a probable solution. A further investigation disclosed the fact that the letter had been written with the black ink from a bottle on the writing-table, which was now empty except for a few drops; whereas the will had been written with thin blue ink of the kind used for fountain-pens. Yet there was no fountain-pen in the house, nor had the dead woman been in the habit of using one, for all the housekeeping entries and several letters to friends, which the investigators succeeded in tracing, were written with the same black ink found in the bottle. It thus became apparent that the letter and will, which made it a clear case of suicide, had been written in the presence of an unknown, who, when the ink gave out, proffered his fountain-pen. Therefore, it was probable that both letter and will had been suggested or obtained by threats. Furthermore, part of the will had been blotted on a pad, which, when photographed, revealed traces of a rough draft in a man's hand.

It was finally ascertained that it was the husband who had conceived the truly fiendish plot. He had sent his servant, a Belgian named Devos, to visit his wife, who had made several appeals for a reconciliation, and suggest that she should write the letter and will, which he promised to post, and that afterwards she should take some chloral in order to simulate suicide. He was a plausible rascal, and had apparently convinced her that thus she would terrify the husband and bring about the desired reconciliation. The wife had followed the servant's advice, had written at his dictation, and taken the contents of the bottle which the man had supplied. Then, when she was under the influence of the narcotic, the plotters had entered through a window and injected a drug which killed her.

By openly calling at the Sûreté with the letter and will, the criminal had hoped to convince the police that it truly was suicide, and thus prevent an investigation. It was just a wee bit overdone.



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A MYSTERY OF THE VANISHED PAST IN PANAMA.

(Continued from Page 652.)

"Such flat-topped boulders of jasper or quartz occur at the bases of all idols and columns, and apparently served the dual purpose of supporting the stone monolith and of providing a sacrificial altar. Unfortunately, most of the stone images are badly broken, and, while in many cases the missing portions were found, in most instances no traces of the missing heads, limbs, or bodies were discovered. This is due to several causes. Frequent fires have flaked and chipped all stonework projecting above the surface; every passing peon who saw a stone image knocked off the head and either wantonly destroyed it or carried it away, and the early Spanish priests gave orders that all pagan idols and images should be destroyed wherever found. As a result, only those idols which have been completely buried by the accumulation of soil have remained intact, and indeed many of these were found broken or decomposed.

"The stratification at this site proves the antiquity of the culture. Superficially there is a layer of leaf mould and decayed vegetation from eight to ten inches thick, which grades into a true mould extending to a depth of about two or three feet; below this is a layer of hard sandy clay from two to five feet in thickness; under this is a layer of loose sand, from a few inches to several feet thick; and still lower is the deposit of sticky blue or yellow mud extending to unknown depths. The potsherds and other remains occur from near the surface to the mud stratum, but are most numerous in the upper stratum of hard clayey soil. Originally the lower end of every column and sculptured figure was embedded in the tenacious mud below sandy strata, but many of those still standing are buried so deeply that their tops are now from three to seven feet below the surface.

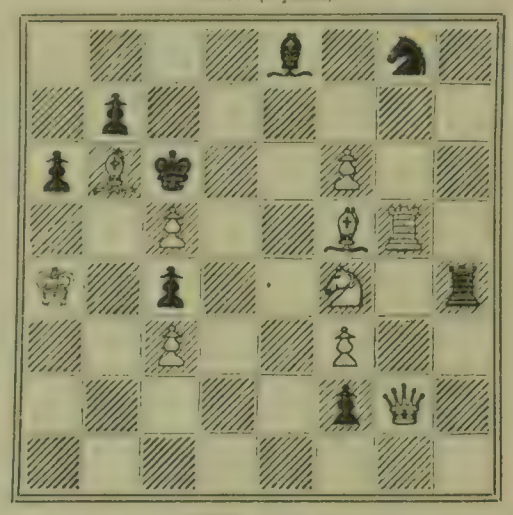
"There appears to be little doubt that the people who left these remains were either destroyed or driven off by violent eruptions and accompanying earthquakes. About six miles from the temple site is the volcano of Guayacamayo, which still shows slight activity, and in many places the burials and village-sites are covered with a layer of volcanic ash. Moreover, it is difficult to account for the peculiar conditions found at the temple site except by the theory of an earthquake of terrific intensity. Many of the largest columns have been broken squarely off and their parts tossed about, sometimes many yards from the bases, and up-ended. Although deeply buried, many of the images were broken into many pieces, which were scattered far and wide—often a hundred feet or more apart. In one or two instances the figures were found completely inverted, and the upper half of a huge central column had been broken in three sections, which had been thrown in different directions, the uppermost piece lying beside but transversely to the remaining upright base, while the other two were several yards distant and pointed in opposite directions."

CHESS.

CONDUCTED BY ERNEST IRVING.

To Correspondents.—Letters intended for this department should be addressed to the Chess Editor, Inveresk House, 346, Strand, W.C.2.

PROBLEM No. 4037.—By L. Wicken (Clapton).
BLACK (8 pieces).



WHITE (10 pieces).
In Forsyth Notation: 4br1s1; 1p6; pBk2P2; 2P2BR1; K1p2S1r; 2P2P2; 5pQ1; 8.
White to play, and mate in two moves.

The attention of our solvers is directed to the new postal address at the head of the article.

Solution of Problem No. 4035.—By A. J. Fenner, Tonbridge.

[3b4; 4p3; 3S4; 1pSk4; 1P6; P5Qp; 3pp2K; 3srb2—in 3 moves.]

Keymove: QKt6 (Qg6); threat 2. QK6ch.

If 1. —— KB3; 2. KtK8 dis. ch, PK3; 3. Q×P mate.
KQ4; 3. QK4 mate.
If 1. —— KQ5; 2. Kt×Pch, KB5; 3. QQ3 mate.
KK6; 3. QKt3 mate.
KK4 or Q4; 3. QKt5 mate.
If 1. —— KK4; 2. KtB7ch, KB5 or Q4; 3. QK4 mate.
If 1. —— BB2; 2. QK4ch, K×Kt; 3. QK6 mate.
If 1. —— BKt3; 2. QK6ch, KB3; 3. KtK8 mate.
KQ5; 3. Kt×P mate.
If 1. —— PK4; 2. Kt×P, any; 3. QKt4 or Q3 mate.
If 1. —— P×Kt; 2. QK4 mate.

This beautiful three-er has a good flight-giving key, and charming strategical variety. Especially pretty are the model mate by 3. QKt5, and the self-block (pinning the White Kt) by 1. —— BB2. We cannot do better than quote Mr. Pinkney's comment: "A very fine problem indeed, which is far from being solved when the key is discovered. Some fine variations, and surprising mates, especially the call on the distant King."

Correct Solutions of Problems Nos. 4033 and 4034 from J S Almeida (Bombay); of No. 4035 from Julio Mond (Seville); of No. 4036 from E G B Barlow (Bournemouth); and of Game Problem No. XI. from E G S Churchill (Blockley).

A LIVELY LOPEZ.

In this game we see Golmayo, the famous Spanish problemist, in trouble against the ingenious and enterprising Steiner.

White (M. Golmayo.)	Black (L. Steiner.)
1. PK4	PK4
2. KtKB3	KtQB3
3. BKt5	PQR3
4. BR4	KtB3
5. Castles	Kt×P

Abandoned by the Safety-First Corps in favour of the stolid BK2, but Steiner is not the man to evade an adventure.

6. PQ4	PQKt4
7. BKt3	PQ4
8. P×P	BK3
9. PB3	BQB4

Strong for attack, but leaves the Knight on K5 "pat."

10. BB2	Castles
11. QK2	

White should rather develop his Q side; by giving up a pawn Black now gets a strong concentration.

11.	PB4
12. P×P *e.p.*	Q×P
13. BKt5	

13. B×Kt, P×B; 14. Q×KP, BB4 looks risky, but the text-move is little better—the best line is still development.

13.	Kt×B
14. Kt×Kt	Q×Kt!
15. Q×Bch	KR1
16. KtR3	

He dare not "seize the glittering prize," because if 16. Q×Kt, R×P; 17. Q×Rch, RB1 dis. ch!!; and if 17. R×R, then QQB8ch! The move played stops the fireworks, but loses the KBP.

16.	R×P
17. R×R	RKB1
18. KR1	

He still cannot take the Kt, and if he defends by QRB1, Black exchanges Rooks and plays QB8 as before.

18.	R×R
19. QB8ch	KtQ1
20. QR3	PKt3
21. PQKt4	BKt3
22 QKt3	

Presumably with an eye to a Bishops' ending, but even now he should have made some attempt to disentangle his Queen's wing.

22.	QB3
23. QQ3	KtK3

Off to KKt8, which is not so far as it looks.

24. RKKt1	KtB5
25. QQ1	KtK7

White resigns, seeing that, if the R leaves Kt sq, his opponent, after threatening mate on the KKt and R files, can actually inflict it *via* the diagonal.

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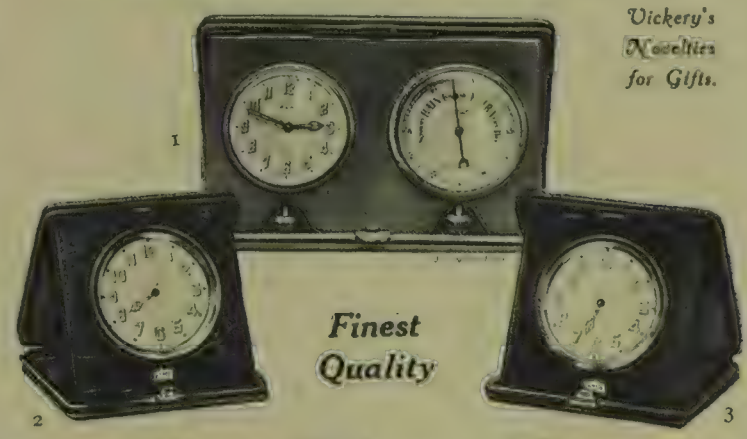


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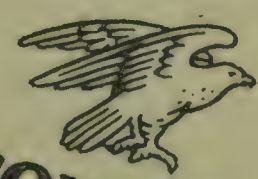
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THE 22nd INTERNATIONAL MOTOR EXHIBITION OLYMPIA OCT. 11-20.

THE greatest Motor Show the world has ever seen opened on October 11. It may not prove to have broken all records in such comparatively unimportant matters as numbers of exhibits or attendance — although next week may give us news of the latter — but as an exhibition making a universal appeal it is far ahead of its predecessors.

It is not only in price that the 1928 Show makes its wide appeal, although here the range is enormous, but in the remarkable variety of types. In the outworn phrase which is sometimes so accurately descriptive, every possible taste is catered for. You can buy cars from something under £115 to almost any sum you like to mention, and the cheapest will be just as honest a car as the dearest.

For the first time in the history of motoring it will be practically impossible to buy a car in which the virtues do not outnumber and fully compensate for the failings. That may be another way of saying that you cannot go down to Olympia and buy a bad car. If so, let it pass. I do believe that you cannot buy a car which will not give you reasonable service for a reasonable time, taking its price into due consideration.

The 1929 car is, unless I am much mistaken, going to be really better than its predecessors. Really big advance has been made in a great many ways during the past twelve months. There are one or two novelties of exceptional interest and value, which I hope to describe, but it is in the general workability of the ordinary man's ordinary car that we are going to see so much improvement. It is already a truism to say that the six-cylinder car has come to stay — in the poor man's motor-house. It is an established popular car, as much so as was the 11.9 four-cylinder four years ago. It can be bought for a good deal less than £400, with smoother running of the modern six at the same price or even less than that of the four he bought three years ago. And there again I say "smoother running," fully conscious of its meaning. It seems only yesterday that the rule was to get less periodic vibration in a four than a six, unless, of course, you bought one of the really expensive machines.

In several other ways, too, the new cars are better. Proper attention has been paid to suspension and its assistant shock-absorbers. Car-seekers will find that makers are at last realising the futility of producing fast and efficient cars which cannot be made full use of because of the discomfort of their springing. (I am sure the old story about the manufacturer being the only person never to drive or be driven in his own cars is now definitely libellous.) Originality of idea is shown in coachwork design. Last year's sunshine roofs have been decidedly improved; weather-shields of all kinds are on more sensible plans; and the essential closed bodywork which would have seemed an impossible dream only a short time ago.

That is one ostensible proof of the big improvements which have been made. It was only the other day that the six-cylinder was the kind of car which had to cost a great deal to be of any use. In its cheap editions it was usually a very poor substitute for a well-made four. Now the poor man can have the fact that our climate is like nobody else's, and at least two totally distinct kinds of bodywork are necessary, or a proper compromise between the two, is being slowly but firmly grasped.

Perhaps the new finishes should be included in the important developments for the new year's cars. They are certainly important from the point of view of the owner-driver, who has little time and less money to spend on washing and "leathering" his paintwork. There are cellulose finishes to be had now which will stand the most disgraceful neglect for weeks on end, and "come up," as the professional says, sparkling as ever after the first wash. I am inclined to think that some of the more successful of these will oust the fabric trimming in the end. There is really no comparison between the two for smartness.

I notice that brakes are, on the whole, far more promising than they were last year. They are more scientifically designed, more solidly put together, and on altogether bigger lines. You may very correctly remark that it was high time some of them were radically improved, and I agree. Let us be grateful that "something has been done about it" at last.

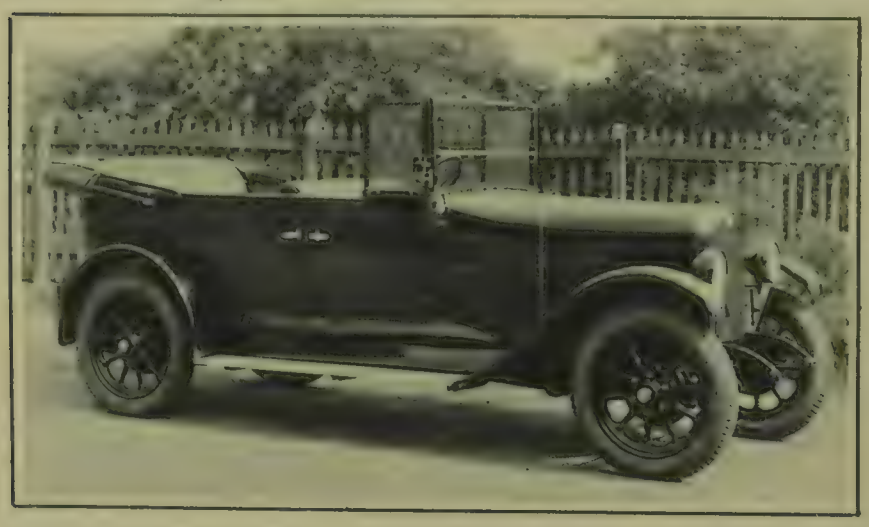
The specially interesting features of the Show are the adoption of front-wheel drive for fast touring cars, the cult of the super-charger, and, most important of all, the new "automatic" gear-boxes. I expect the latter are practically obliterated by patents in every country in the world, but that does not mean that imitations will not spring up on all sides, so soon as their commercial success is assured. All to the good, though that may possibly not be exactly the view of the owners of the original design. If the 1928 Motor Show is remembered for nothing else—a very unlikely event—it will be remembered in years to come as the Show at which gear-box makers in general got their second "jolt." The first was when Jellinek (or it may have been Maybach) produced a gear-change which has never been surpassed and very seldom equalled.

It is a most interesting Show, from every point of view. You have each car-producing country offering its "specialities" more temptingly than ever before. England has her extraordinary value-for-money, high efficiency, and ingenuity; France her solid qualities of durability and foolproofness; Italy her speed and suavity of operation, and her ancient beauty of design; America her big cheap luxury cars, especially her "straight-eights." And almost every one of them offers you something you want at the price you can afford. Which, I take it, is what you expect to find in the world's greatest Motor Show.

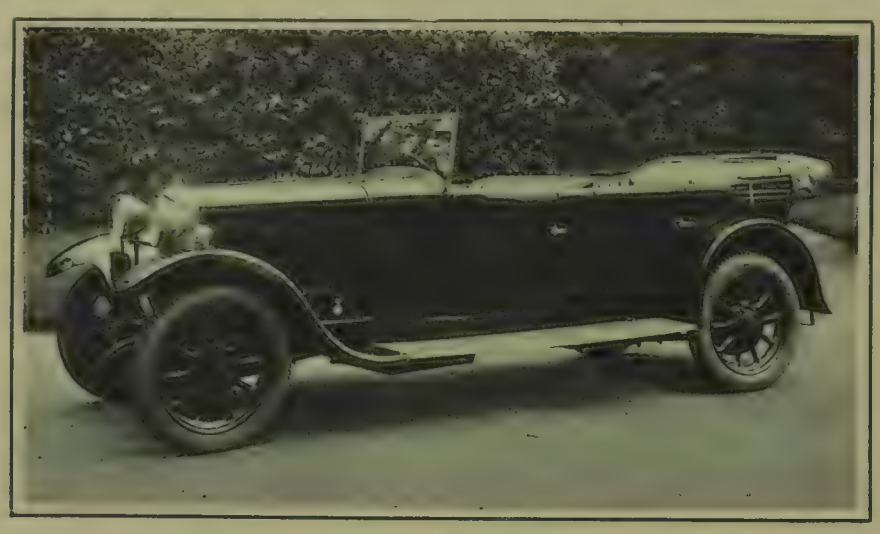
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The 22nd International Motor Exhibition

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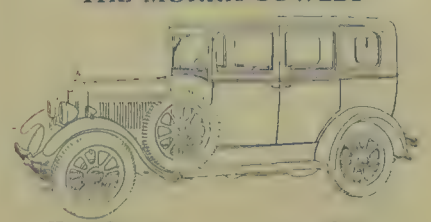
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THE LEA-FRANCIS 12-40-H.P. TWO-SEATER SPORTS TOURING MODEL: A CAR PRICED AT £325.

THE 22nd International Motor Exhibition.

OLYMPIA, OCTOBER 11-20.

A SURVEY OF SOME OF ITS PRINCIPAL EXHIBITS BY "THE ROADSTER."

THE Motor Show at Olympia has been opened for the twenty-second time, as organised by the Society of Motor Manufacturers and Traders under the patronage of the King and the Royal Automobile Club. As last year, the Society dispensed with the usual private view on Thursday, Oct. 11, and opened the doors of the exhibition to the public on payment of ten shillings, a higher fee than the usual daily admission of five shillings charged, in order to give purchasers of high-priced cars an opportunity of making their selection before the greater public arrived demanding the low-priced popular models. Judging by the crowd, all the world seem to want to buy expensive cars, as the aisles were as crowded as they possibly may be to-day, Saturday, the half-crown day. The turnstiles were clicking from ten o'clock in the morning until late in the evening, with visitors from all parts of the world, and especially from different parts of the British Empire.

Olympia to-day is full of multi-cylinder-engined chassis, fitted with convertible and well-equipped coachwork. One can pay £500 for an eight-cylinder car, and £2700 for a twelve-cylinder carriage; four-cylinder cars ranging from £125 up to £2000, according to what horse-power and grade of chassis and coach-work you buy. So there is a wide choice of four-cylinder, six-cylinder, eight-cylinder, and twelve-cylinder cars, although the latter are largely styled the "Double-Six." There are a few types that differ from the general run, such as the air-cooled engine and the two-stroke engine, each of which has a solitary example. Otherwise, all are the usual four-stroke internal-combustion motors now familiar to every schoolboy.

This year there are two distinctive features that show the way the automobile manufacturer here is endeavouring to make motoring easier for the public. Oiling gears is labour that has to be done very regularly if the machinery is going to do justice to its owner, whether of the gentler or the sterner sex. There are some people who like to put on overalls and get as black as sweeps tinkering with their cars in every spare moment. But they are getting fewer in number as years roll by, in proportion to the total number of car-owners. Consequently, as nine-tenths, if not more, of car-owners hate to do dirty jobs of work, the motor manufacturer has provided on the present-day car many contrivances to save him or her getting mixed up with oil, grease, or dirt.

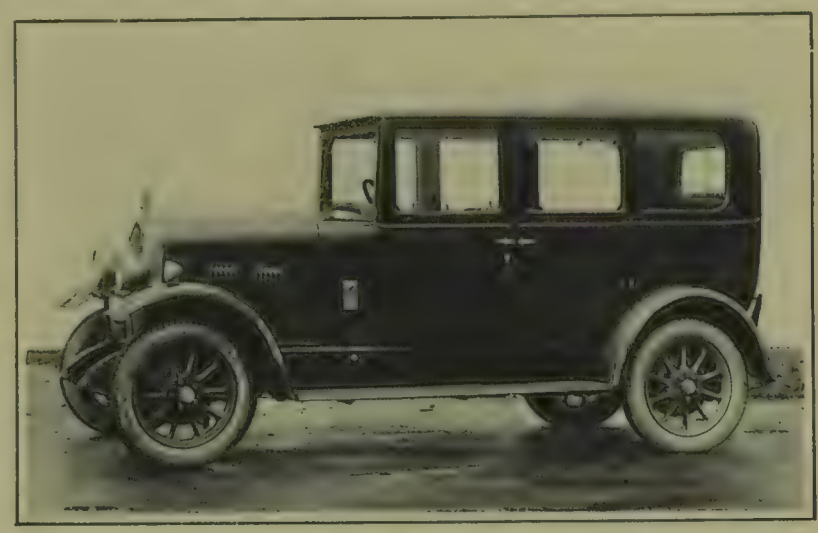
Central lubrication systems are to be found applied to many chassis; sometimes, when such central systems cannot reach every part, those that have to be lubricated by means of an oil-gun are made very convenient by being brought to the edge of the chassis frame by pipe connections, so that the operator has only to fit the gun to a battery easy to hand, without need to grope or crawl under the chassis or dismantle the parts of the car; but, besides ease in lubrication, the new method of plating is coming into vogue—styled chromium—which has the virtue of not easily tarnishing or becoming difficult to polish when covered with rain or snow. When such is happening, a wipe with a duster (and no polishing) is all that is necessary—there is no need for hard work or elbow grease, as the parts remain bright under all conditions.

Another item which the motor manufacturer is introducing this year will relieve those drivers who are nervous or troubled in changing the gear ratios of their vehicles because they cannot do it as silently or as easily as the more expert motorists. They hate to let others hear them clashing their gears, and so, in order that there shall be no reason for their blushing for such mishaps, various means and devices are to be found on some of the cars displayed at Olympia that require little or no skill for gear-changing, and all of which permit this to be done silently.

Coachwork is more sumptuous than ever, and costs less when you buy the complete car, though prices remain little altered from last year, except with one or two notable exceptions in what one may term the production market. Fabric-covered and the true Weymann fabric bodies still hold a leading position as standard models displayed by all motor manufacturers and coach-builders. Quite a number of the manufacturers are building under the Weymann license, so that there are more examples of the true flexible fabric body shown this year than last. Generally, coachwork is of the saloon or limousine type, the open touring car having fewer examples on show at this exhibition than last. And one cannot wonder, although the past year has been a wonderful summer, when such closed carriages can be obtained at such low prices, and are available for all weather conditions, good or bad, winter or summer.

It will be noticed that the valance is disappearing, due, no doubt, to the fact that fabric-covered coachwork lends itself to better union without the metal or fabric material valance joining the running-boards, so that the sides of the carriages come straight down to the running-boards and the running-boards to the chassis frame. In appearance, too, coachwork is lower, owing to the chassis builder having flattened his springs, or put them under the back axle instead of over it, in order to lower the centre of gravity and minimise all possibilities of overturning at high speeds under any road conditions. The result is that one can look over some of the smaller saloons with ease, and yet, when getting inside them, the tallest person has plenty of room for his headgear without any chance of crushing.

High-class coachwork abounds, especially in the coachbuilders' section. Here it will be noticed that the leading coachbuilders have at last succumbed to cellulose paintwork instead of their many coats of varnish and oil-paint. Here again it is due to the general desire to save labour, or at any rate its irksomeness, as the cellulose paint panel requires less labour to keep highly polished than the purely varnished one.

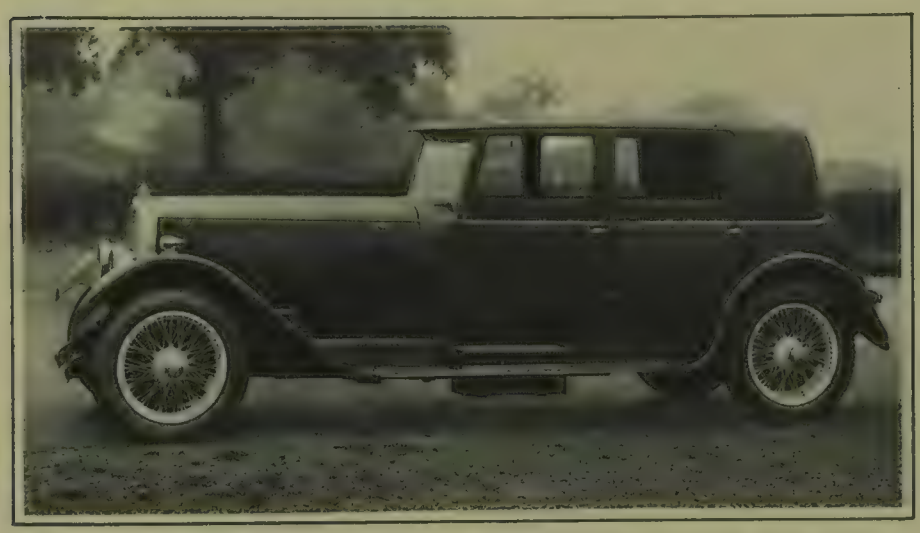


THE 12-32-H.P. FOUR-CYLINDER WOLSELEY: AN ATTRACTIVE COACH-BUILT SALOON MODEL PRICED AT £315.

Accessories are as numerous as ever; in fact, the Gallery contains so many that it is difficult to choose particular items for special mention; but, considering that the whole exhibition contains 533 stands, on each of which is something of interest, one has to make many visits to the present Motor Show to gather full information as to its novelties. The cars themselves contain a large number of useful accessories, and it will be noted that improvements have been made in screen wipers to cover the whole, or, at any rate, to give a larger clear vision through the glass than the single type of arm-operating device formerly provided. Safety also as regards the glass, to prevent it splintering and injuring the occupants, has been achieved by a greater application of one or other of the patented non-splintering glass materials to front screens and windows.

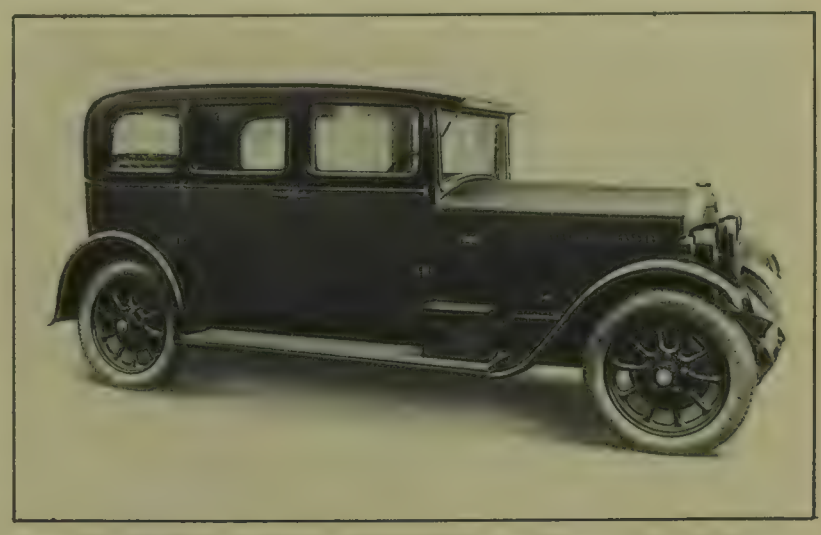
Oil-cooling devices, oil-cleaning contrivances, and air-cleaning filters are other gadgets now provided as standard equipment; while collision bumpers or buffers are to be seen in great variety, both on the cars themselves and in the accessories part of the exhibition. Pneumatic upholstery is provided in some cars, and loose pneumatic cushions can be seen in the galleries as additional comfort devices to be added by the owners themselves.

The colour scheme is brighter as regards the lower portion of the cars displayed, but, with so many saloons with a black roof or head coverings in place of the variegated hues of open cars, it tends to lessen the general colour effect viewing the exhibition as a whole. The prevalence of the saloon explains why the



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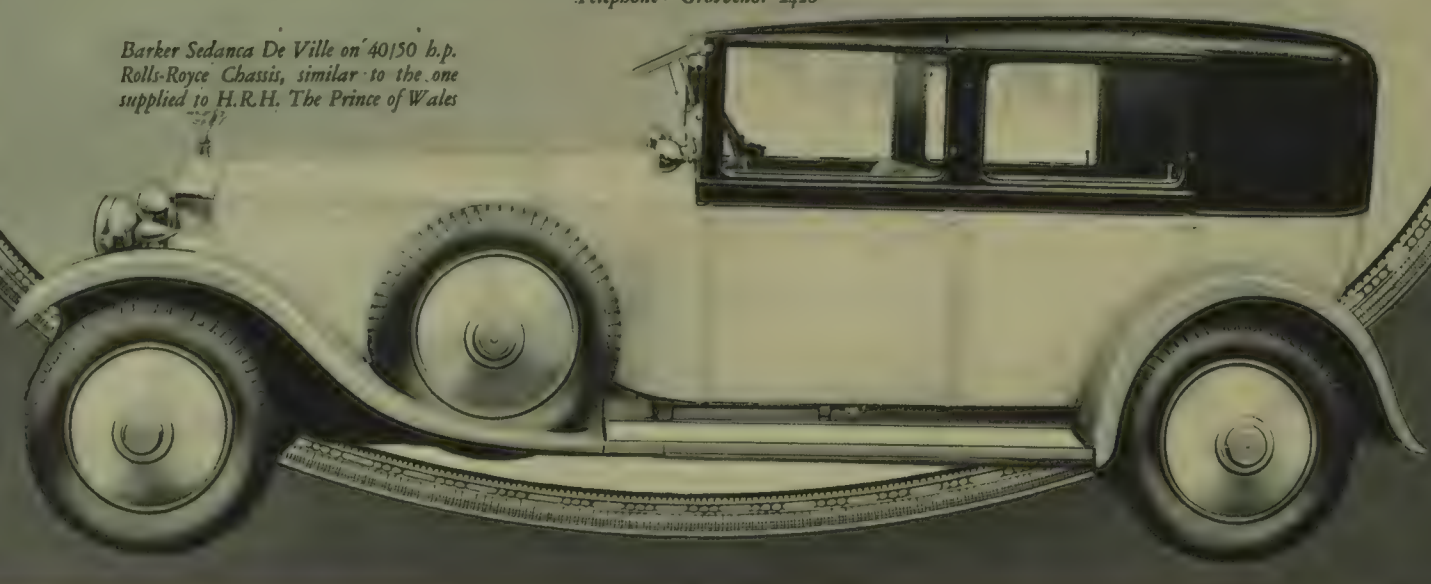
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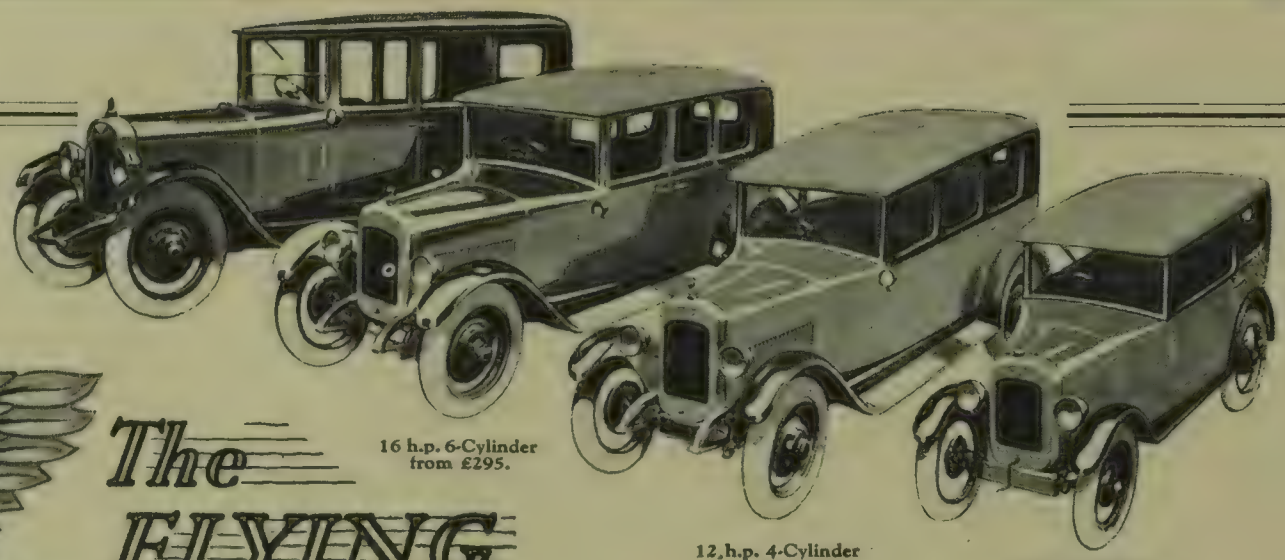


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12 h.p. 4-CYLINDER.
16 h.p. 6-CYLINDER.
20 h.p. 4 and 6-CYLINDER.

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Each Austin Model is the embodiment of mechanical perfection in its class and the range of models, from the sturdy, efficient little "Seven" to the big, powerful, Liner-like "Six" cylinder, may be described with every justification as the "Flying Squad."

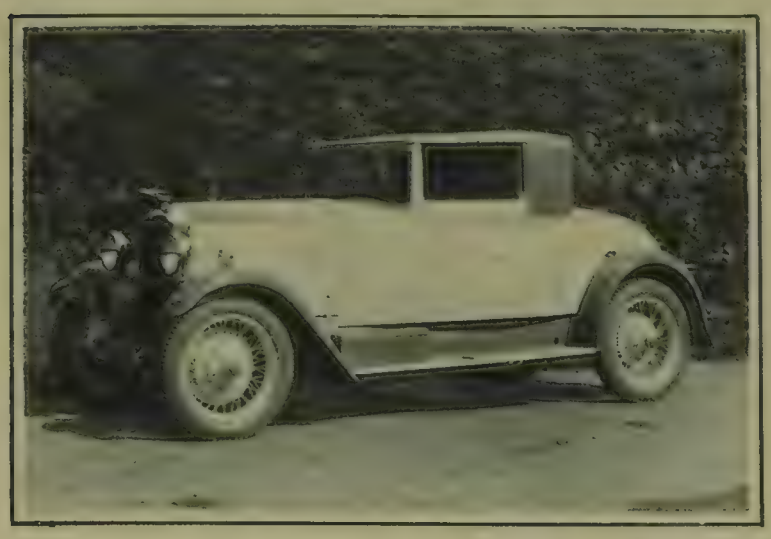
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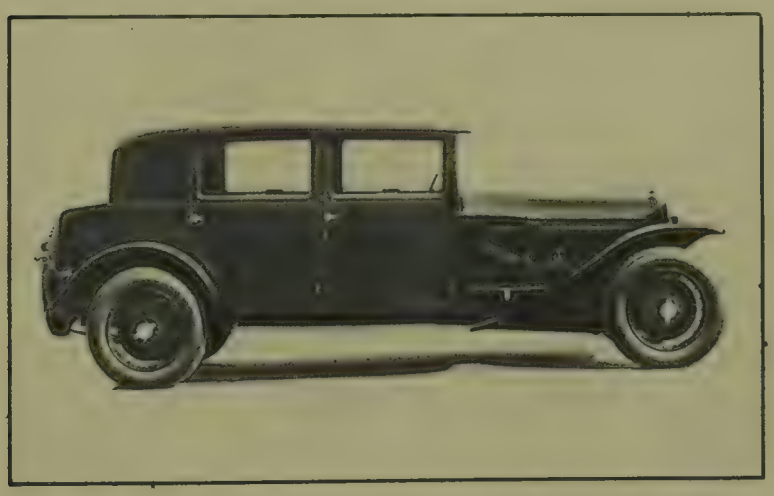
combination of black with other colours is so popular to-day. No revolutionary designs are exhibited, but, as every item fitted to the modern motor carriage tends to give greater comfort to its users, one can say that this present exhibition is remarkable for its improvement in road transport for private persons, yet costing them no more than cars less well equipped did last year.



THE VAUXHALL 20-60-H.P. "CRAFTON" COUPÉ CABRIOLET: A HANDSOME CAR PRICED AT £630.

AROUND THE STANDS.

Lancia Cars (Stand No. 31). The new 17-h.p. Lancia Lambda model embodies the principles and design of the old 16-h.p. type, which has proved so popular for some years, yet its more powerful engine provides better top speed and hill-climbing performances; likewise, it gives improved acceleration. The well-known characteristics of Lancia cars' suspension, braking, and steering remain unchanged, but now an air-filter is fitted to the carburetter, and a separate tank provided for the supplementary supply of oil for the exhaustor fuel feed. A revolution counter has been added to the standard equipment of the instruments included on the dash-board. There are both short and long chassis available in this new 17-h.p. model fitted with English-built Weymann four-door, four-light saloon, and on the short chassis an English-built folding-head coupé with dickey seat and a four-seater torpedo body is included in the standard models. The price of either short or long 17-h.p. Lancia Lambda chassis is £645, while the English Weymann saloon body fitted to the short chassis costs, with the complete vehicle, £895; and for the long chassis the same price, so as to enable the purchasers to suit themselves whether they prefer a larger or smaller vehicle at the same price. Usually, the longer wheelbase costs money. In this particular instance each is charged for at the same rate. The torpedo four-seater body is fitted with a sliding hood, all-weather curtains opening with a door, and a double reflector windscreen. The English-built Weymann saloon has a single adjustable front screen, sliding wicker-basket back seats with pneumatic cushions and upholstery, interior driving mirror, winding windows to three doors, and a special clock-lifting lever to the driver's window. It should prove a very attractive model at this price.



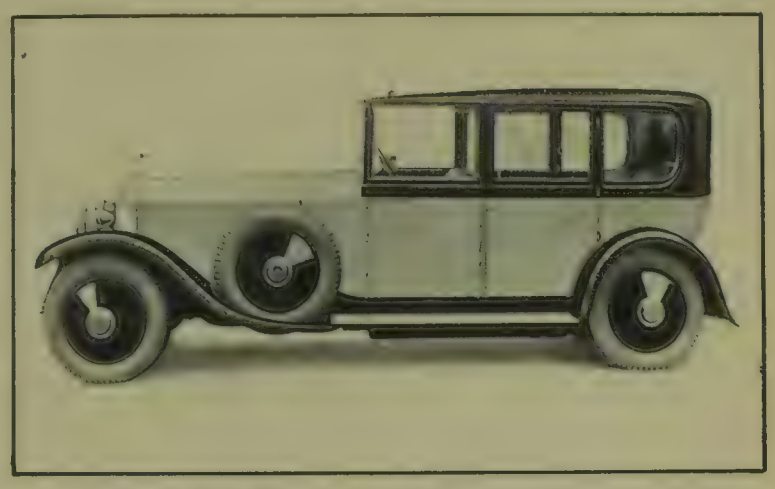
THE NEW 17-H.P. LANCIA LAMBDA: A LONG WHEELBASE MODEL, WITH AN ENGLISH-BUILT WEYMANN SALOON.

Rolls-Royce (Stand No. 128). Visitors to the Paris Salon had the opportunity of seeing Rolls-Royce chassis adorned with coachwork by celebrated British and French coachbuilders. Here at Olympia this well-known chassis builder's stand is adorned by examples of the coachbuilder's craft from the leading London houses. Prices are always stationary with regard to Rolls-Royce, which largely adds to the high second-hand values of these carriages; so this year the Rolls-Royce chassis prices remain as they were at the last Show—*viz.*, £1850 for the 40-50-h.p. model, with £50 extra for the long chassis; and £1185 for the 20-h.p. Rolls-Royce six-cylinder chassis, both models still retaining their well-known "six-brake" system. It is apropos to note in regard to the latter that so excellent is this braking system that it has been adopted under license by a well-known maker of high-class commercial chassis for their charabancs and buses. To return, however, to the stand, a 40-50-h.p. Rolls-Royce enclosed limousine is fitted with coachwork by Barker's; a 40-50-h.p. Rolls-Royce chassis has an enclosed sedanca-de-ville built by Hooper; while a 20-h.p. Rolls-Royce has a sedanca-de-ville coachwork by Windover, and another 20-h.p. chassis has an enclosed limousine built by Thrupp and Maberley. The puzzle is to say which one likes the best, as each has its distinctive niceties; so that it is a hard matter to choose, neglecting the price consideration as a deciding factor. But then, Rolls-Royce patrons do not quibble about a pound or two, so that it is merely a matter of satisfying individual tastes.



PERHAPS THE MOST-DISCUSSED CAR OF THE YEAR: THE NEW MORRIS MINOR—A FABRIC SALOON EXHIBITED AT OLYMPIA.

Vauxhall Car (Stand No. 68). Vauxhalls have always been popular cars, and so their many friends will be glad to learn that a much improved Vauxhall 20-60-h.p. model appears on the stand at Olympia clothed in various garments of comfortable coachwork. The ladies can examine these, and I am sure that none of them will be disappointed; but Vauxhall owners are, as a rule, mechanically minded; so, with the limited space at disposal, they will be glad to hear that an increase of over 25 per cent. has been added to the engine by increasing the bore from 73 mm. to 75 mm. This, added to a new design of combustion-head, re-designing of the intake manifold to give equality of feed to all six cylinders, a new contour to the cam-shaft, and a silencer which is free from all back-pressure, combine to give the increased power. An improved carburetter setting has been made, too, which has given a greater acceleration. The carburetter is fitted in a better position for attention, and all its jets are now accessible without difficulty. An improvement in the steering has been made, and a modification of the springing has greatly increased the riding comfort. Coupé and two-seater owners will note the new design of change-speed lever, which makes it possible for three persons to sit comfortably on the front seat. This new lever is of the ball-and-socket type, so its travel is very short, and the gear-changing, which was always very easy, is now so simplified that the novice can master the gear-change in the course of his first drive. The brakes are still as good as ever, but the shoes have been improved with a view to lessening the frequency of shoe-adjustment. To these improved details must be added the new radiator, which is two inches higher at the top and two inches lower than the old type at the base, which gives the contours both to the bonnet and scuttle an almost level line and pleasing effect.



AN ARISTOCRAT AMONG CARS: A BARKER PULLMAN LIMOUSINE-DE-VILLE FITTED TO A 40-50-H.P. SIX-CYLINDER ROLLS-ROYCE CHASSIS.

The car is finished in Olympia yellow cellulose, with chassis and wings black, the roof and quarters being covered in black enamelled leather. It has silver-plate fittings throughout and Triplex glass to all windows.

Morris Motors (Stand No. 125). Old motorists must view with wonder the great value given at small cost to the purchaser of any of the cars exhibited on the staging of Morris Motors at Olympia to-day. Apart from the introduction of the Morris Minor, rated at 8-h.p., the other models have been vastly improved and now incorporate new coachwork styles. Important improvements in the interior furnishings and detail finish, wider choice of cellulose colour finishes, bumpers now given as standard fitments, Triplex glass provided for all models, dipping headlights on the Morris-Cowley, Morris-Oxford, and the six-cylinder Morris cars; while the 11.9-h.p. Morris-Cowley and the 14-28-h.p. Morris Oxford chassis have been lowered, so giving improved springing, better riding, more comfort, and a feeling of greater security generally to the traveller. Most people would think this was enough to give in one year; but besides these items electric horns are now fitted on all models; the mud-guards are the one-piece dome type; locks are fitted on the closed cars; and fabric saloons are included in the range of choices offered to the public. As for the Morris Minor, the fabric saloon or the tourer—the former at £141 10s. and the latter at £127—each fitted with Triplex windscreen, should tempt many people to become owners of two cars, besides inducing a large number of people to invest in their first horseless carriage. No doubt the saloon will be the more popular of the two, as its sliding window-pane, comfortable bucket seats, fabric body, and the power



THE 17-50-H.P. EIGHT-CYLINDER ARROL-ASTER COACH-BUILT SALOON: A POWERFUL CAR OF HANDSOME APPEARANCE.



ITS marvellous beauty is but the outward evidence of its inner worth! At a glance you will see and appreciate the distinguished appearance of the Hupmobile Century Six and Eight. In a trial run you can feel the tremendous power, the inspiring speed, the phenomenal acceleration, and the simplicity of control—but it will take you years to know fully the amazing durability, economy, and strength of these wonder cars.

Compare the Hupmobile Century Cars with any in the world for Beauty, Performance, Equipment, and finally for price; then you will realise why they are "years ahead" of the Motor World.

Stand No. 157 OLYMPIA

NEW 1929 HUPMOBILE

CENTURY

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PRICES:
Century Eight Sedan - £675
Century Eight Sportster £685
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NORMAND GARAGE LTD., 92, GLOUCESTER ROAD, S.W.7

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ECONOMICAL CARS LTD., 415, Stratford Road, BIRMINGHAM; JACK OLDING & CO., LTD., 8-10, North Audley Street, OXFORD STREET, W.1; HOLLINGDRAKE AUTOMOBILE CO. (1919) LTD., Town Hall Square, STOCKPORT, and 17, Bank Street, MANCHESTER.

developed by this little overhead-valved engine with an overhead cam-shaft and three-speed gear-box make it a handy and fast little vehicle, either in traffic or on the open road. The springs are good and fitted with shock absorbers, and the wire wheels smarten its appearance with regular four-wheel brakes and the hand-brake on the transmission.

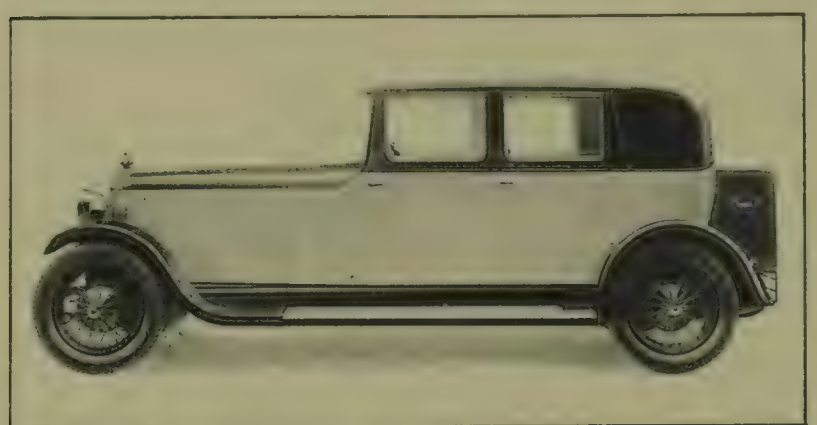
Daimler (Stand No. 57). Those in search of a carriage *de luxe* should not fail to visit the Daimler stand, whose cars Messrs. Stratton-Instone, Ltd., distribute to the public. Five large and roomy vehicles are staged here at prices ranging from £2700 for the Royal Model—the largest Daimler chauffeur-driven carriage—with its landaulette or a limousine body, to the six-cylinder 20-70-h.p. enclosed limousine complete as shown for £950. Therefore, this may be called the £1000 stand, as no one wanting any of the carriages shown can obtain them much under that amount. The Daimler "Double Six" enclosed limousine, with its 44.4-h.p. twelve-cylinder engine, seats seven persons, including the driver. Its colour scheme externally is red and black, with the interior upholstered in blue and gold cloth, with the front seat in blue lambskin leather, so as not to be affected should it suffer from an occasional spotting by rain. It is a very handsome carriage, and famous as being one of the longest wheelbase vehicles in the Show, as well as having a magnificent appearance.

The next large carriage exhibited is a 35-120-h.p. six-cylinder Daimler enclosed landaulette. This also can seat seven persons. It is painted saxe-blue and black, and upholstered in blue figured cloth. While the double-six limousine is priced at £2700, this Daimler carriage is listed at £1600. Its neighbour is the Daimler double-six 30-h.p. saloon, with its sleeve-valve engine rated at 31.4 h.p. Like the larger



BUILT FOR SPEED AS WELL AS FOR TOWN WORK: THE O.M. CAR—TWO TYPES OF COACHWORK.

The O.M. car is of special interest to motorists who not only want a very fast sports type, but one which can be used for ordinary town work. In the Ulster T.T. Race an O.M. car finished first in the two-litre class and won the Gordon Richards Trophy.



"THE CAR OF KINGS": THE DAIMLER DOUBLE-SIX "THIRTY" TOURING SALOON PRICED AT £1300.

Messrs. Stratton-Instone, Ltd., who are the distributors of Daimler cars in England and Wales, have supplied Daimlers to the King and Queen. Their descriptive booklet is beautifully illustrated in colour.

double-six, it has two carburetters, coil ignition, Lanchester vibration chamber on its crank-shaft, and all accoutrements to make it comfortable for its occupants. This is painted ivory and black, with quarters and roof in gold cloth and upholstered in blue lambskin leather. Its cost as shown is £1300, a not expensive carriage considering its wonderfully smooth running and convertible capabilities. The 27-h.p. 6-cylinder limousine, rated at 20.9-h.p. (it only pays £20 for its annual tax), is equally roomy, seating seven persons, including the driver, and is painted grey and blue and upholstered in cloth to match these two colours. The front seats are upholstered in blue leather. Its cost is £950, and a very lordly carriage it is, well worth the price asked for it.

O.M. 2-Litre (Stand No. 69). Sport motorists will visit Messrs. L. C. Rawlence's stand at Olympia with interest, as here are exhibited examples of the well-known Italian O.M. 2-litre six-cylinder chassis fitted with sports bodies and Weymann saloons. Rated at 15-h.p., this side-by-side valved engine was successful in winning the 2-litre class prize in the recent Tourist Trophy Race organised by the Royal Automobile Club over a road course in Ulster. It has a coil ignition, two Zenith carburetters, Westinghouse braking system, Rudge-Whitworth wire wheels, and a Niven petrol-gauge; so that, besides the usual electrical eight-day clock, this equipment is commensurate with its speedy qualities. The O.M. *de luxe* long chassis is exhibited fitted with a four-door Weymann body built by H. J. Mulliner and Co., of Chiswick, and with another four-door Weymann body built by Thomas Harrington, of Brighton; so there are two styles of Weymann bodies offered for inspection to the visitor. The O.M. sports car is shown with a standard two-seater fabric body, and, as it averaged nearly sixty miles per hour in the Tourist Trophy race, with its twisting course, its maximum speed is approaching eighty. Not that such a rate of progress is possible on our English roads, but it does give that reserve of power to enable the owners of the O.M. sports cars or their ordinary standard models to maintain a high average rate of speed when required. While fitted with central gear-change, the O.M. (manufactured by the Societa Anonima Officine Meccaniche) can be fitted with right-hand change at an extra cost of £15. The sports chassis is somewhat larger than the *de luxe* or long chassis, as the wheelbase of the former is 9 ft. 6 in., and of the latter 10 ft. 2 in., both of which give comfortable seating capacity. The batteries have a twelve-volt system enclosed in a box hung in the chassis frame; consequently it is up to the owner to remember that it exists there when the time arrives for it to require "topping" or any other attention.

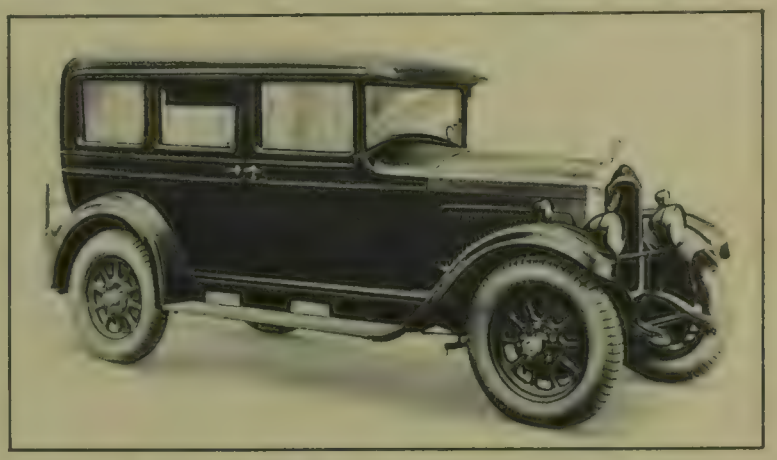


THE NEW SINGER "SUNSHINE" SALOON ON THE SIX-CYLINDER CHASSIS AT £350: A PHOTOGRAPH TAKEN BESIDE THE LAKE AT ULLSWATER, SHOWING THE CAR WITH THE HOOD UP.

Willys-Knight (Stand No. 60). Admirers of the sleeve-valve engines will find excellent examples displayed at Olympia by Willys Overland Crossley, Ltd., of Stockport, near Manchester, as their Willys-Knight chassis carry excellent specimens of English coachwork, at the same time benefiting by the smooth and silent running of the double sleeve-valved engine. This year they have added to their models by producing a six-cylinder rated at 21-h.p., and fitted with coachwork upholstered in furniture hide, which costs £395, or, with velours cloth, £375. The body is built on roomy lines, with six windows and four doors; but, notwithstanding its low price, both the mechanical features and the coach-work are of the same high standard as the larger model produced by this firm. A very excellent equipment is provided, including twin beam head-lights, one of the anti-glare devices which has been generally approved by drivers, owing to its feature of not dazzling the oncoming traffic, while at the same time giving good driving light for the man behind the wheel. The most expensive type of Willys-Knight is the 25-h.p. model; yet, fitted with its English-built saloon body and full equipment of comfort devices, its price of £975 is very reasonable. The middle-marker is the 20-h.p. Willys-Knight six-cylinder light fabric saloon, which is priced at £475. English-built fabric saloons are very popular to-day, and that on this Willys-Knight chassis conforms to the latest fashion in regard to shape, high waistline, and a low roof. At the same time, there is plenty of headroom for the passengers, while the driver is provided with a single panelled front screen which can be entirely raised horizontally if so desired, a feature not always possible on screens of this type.

Besides the Willys-Knight models, the Overland Whippet is displayed as a four-door family saloon, listed at the very low figure of £220 complete. Other models available on the Whippet chassis, though not shown for want of space, are the tourer at £180; the sports roadster, with wire wheels, at £230, and a neat coupé at £210, any of which should appeal to the man of moderate means.

Singer Cars (Stand No. 14). In the New Hall at Olympia, visitors should not fail to inspect the Singer stand, which provides a large range, their staging containing no fewer than seven examples of their Junior, Senior, and Six



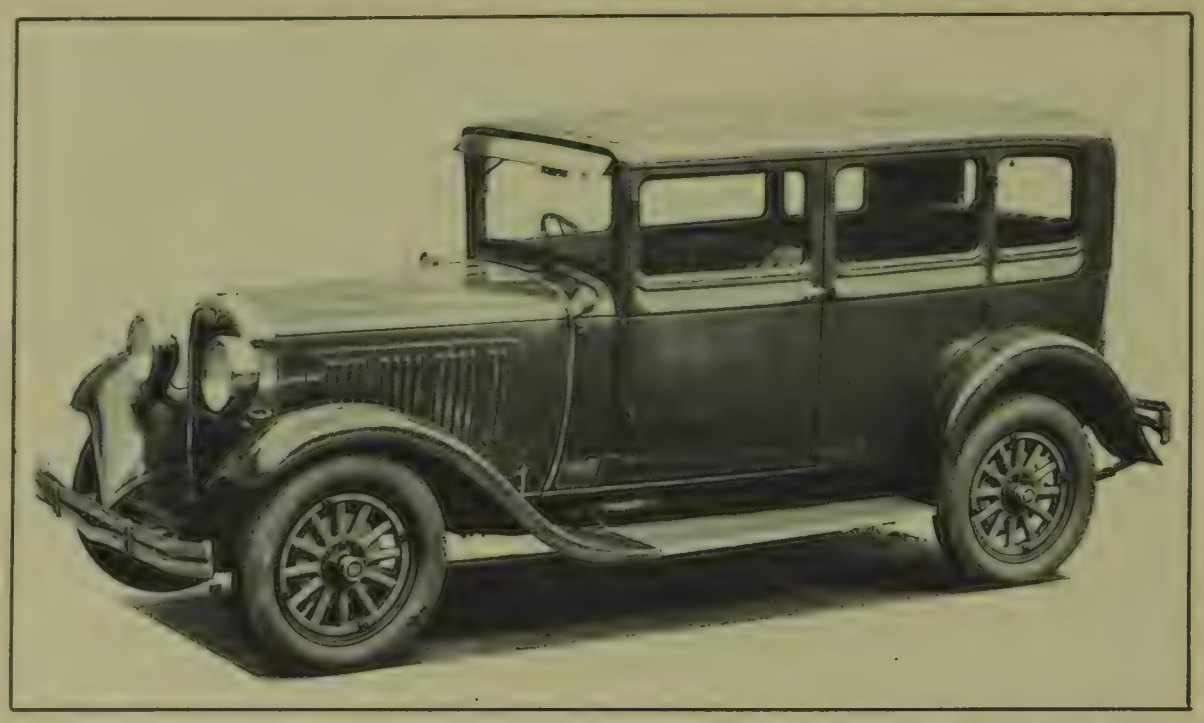
THE WILLYS KNIGHT (MODEL 70A) FOUR-DOOR SALOON: A POPULAR CAR IN ITS LATEST FORM.

Of this popular car Messrs. Willys Overland Crossley, Ltd., are showing a standard saloon at £455, and an English-built fabric saloon at £475.

models. The last-named has this year been fitted with the Luvax "one-shot" lubrication system, so this model will certainly appeal very much to those owner-drivers who like to look after their own cars. Also, Triplex glass is fitted in these models; yet, in spite of all these niceties, the saloon as shown, finished in blends of mauve and grey, only costs £350, the sunshine saloon being listed at the same figure. The six-cylinder coupé or four-five-seater only costs £300. Of the Senior Singers, there are two staged, a saloon and a four-five-seater tourer, the former in mauve and black and costing £260, and the latter in green and grey, costing £230, as also a brown and fawn sun saloon at £270. The Singer Company does not endeavour to cut the prices of these larger models of theirs, as they go all out to put what improvements and refinements they can in these models, all of which are fitted with Triplex. The two-seater also has a new type of drop-head coupé, and the saloon has wider doors. In regard to the Singer Junior, so well known as "a goer," there is a new sports model two-seater, costing £140, shown on the staging fitted with a green-and-grey finished boat-shaped body, equipped with wire wheels, with a higher compression

ratio and speeds. A Junior four-seater and saloon are staged, at £140 and £160 respectively. Great advance has been made in regard to the sunshine saloons of all models by this firm, as the hood is designed to run in channels in order to facilitiate raising or lowering by means of the handle at the right of the driver, so that it can be operated whilst running.

Dodge Cars (Stand No. 19). Dodge Brothers' Victory six-cylinder motor has been built specially as a carriage providing greater safety to its occupants primarily as the leading feature of its construction. The centre of gravity has been lowered by the bolting of the body direct to the chassis frame, so as to reduce any tendency towards side sway and skidding by altering the angle of incidence of the road. Consequently, the Victory six-cylinder model holds the road well at high speeds and under bad service conditions. Its general touring speed allows one to travel at forty miles per hour round corners steadily and safely as far as a car's skidding propensities are concerned, and the effectiveness of the hydraulic four-wheel brakes gives drivers a close control in emergency when needed. Another novel item in this new model is a double body, made of pressed steel welded into a rigid unit, which has the effect of providing a carriage less susceptible to noise or drumming and a safer kind of design free from squeaks and rattles. Besides this model, Dodge Brothers also stage a Senior Six five-seater saloon, and a very smart three-five-seater convertible cabriolet, both priced at £565, as against two four-seater Victory Six coupés at £425. Automobile designers are indeed taking heed of the universal cry of "Safety First," which is pleasant to record not only for the benefit of their customers, but so that they should do all in their power to minimise the risk of accidents owing to the increased number of cars that are yearly added to the roads. Better brakes, sounder coachbuilt construction, affording greater protection, and other safety items such as reliable steering gear and sturdy axles, bring better cars to the public at lower prices than would have been considered possible a few years ago. Dodge Brothers (Britain), Ltd., are to be congratulated on their latest productions.



THE DODGE BROTHERS' "VICTORY" FIVE-SEATER SALOON: A CAR OF DISTINCTIVE APPEARANCE, FINE PERFORMANCE, AND DURABILITY.



See Dodge Brothers' complete range of Sixes, including the Senior Landau Saloon at Olympia, Stand 19.

Two Great Sixes by Dodge Brothers

Sensational developments were expected when Dodge Brothers entered the six-cylinder field last year. Universal enthusiasm was immediate. To-day their latest types of sixes surpass all expectations.

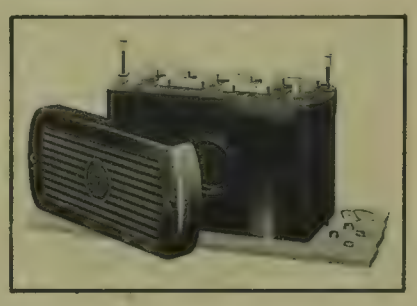
The charm and originality of the spectacular Victory—*the only car of its kind in the world*—and the superb luxury and distinguished excellence of the new Senior, are achievements destined to make the good name of Dodge Brothers even better.

The rigid maintenance of the highest manufacturing standards has built up a faith in the integrity and progressive genius of Dodge Brothers which continues to entrench itself more deeply than ever in the public consciousness—a faith which is reflected in steadily expanding factory resources and ever mounting sales.

DODGE BROTHERS

DODGE BROTHERS (BRITAIN) LIMITED. FACTORY: NORTH ACTON, LONDON, N.W.10.

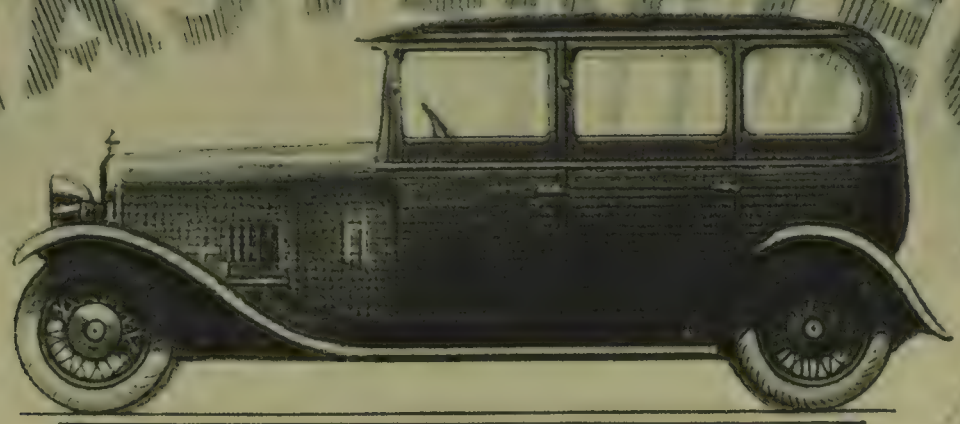
Alvis Cars (Stand No. 38). As one of the cars that so distinguished themselves in the Le Mans 24-hours endurance race and the Tourists' Trophy race in Ulster, the four-cylinder front-wheel driven Alvis attracts a large circle of interested visitors to this stand. Two motors are standardised on this chassis by its makers, the Alvis Car and Engineering Co., Ltd., the sports two-seater with dickey seat, and a sports four-seater, coachwork of both being constructed on the patented Alvista principles. Either model costs its purchaser £575 without super-charger, or £625 when fitted with super-charger.



THE C.A.V. TWELVE-VOLT "ALL MOULDED" ACCUMULATOR: ONE OF THE FAMOUS ELECTRICAL CAR ACCESSORIES MADE BY MESSRS. C. A. VANDERVELL AND CO., LTD.

The four-cylinder engine is rated at 11.4-h.p.; therefore this car comes within the 1½-litre class. It is fitted with very effective four-wheel brakes and independent springing for each wheel, with dual steering, a 12-volt electrical system, with a positively driven dynamo. The equipment includes an electric horn and a special instrument panel containing the back-lighted speedometer, a clock, oil-gauge, petrol-gauge, starter switch, and carburetter strangler. Besides this front-driven Alvis, the stand contains a new six-cylinder model of 14.75-h.p. rating, which rear-driver

A MASTERPIECE!

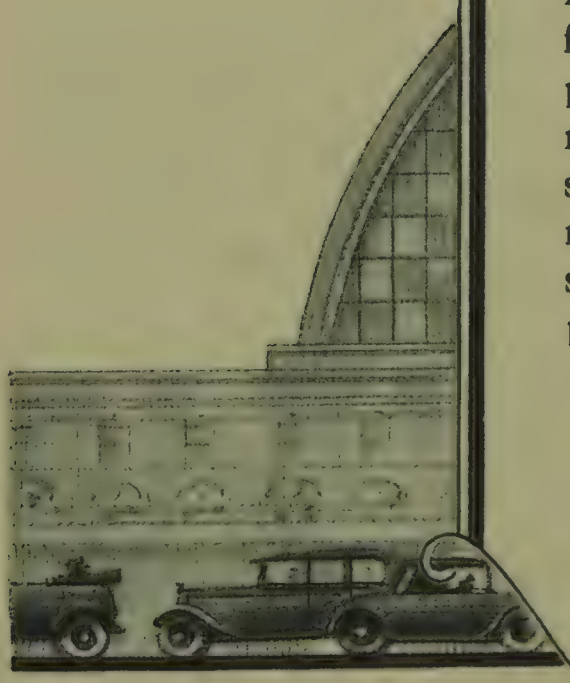


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VISIT the Paris Automobile Salon . . . go to the great Motor Exhibition at New York . . . see the leading cars in every country . . . study the varied productions at Olympia . . . then, visit Stand 38.

There you will find Alvis cars . . . embodying all the valuable characteristics, all the essential qualities that you have visualised in your conception of the perfect car . . . and at no fantastic price. The Alvis car is a masterpiece of the engineer's skill . . . unique in the world of medium-power cars . . . a car such as you will be very proud to own.

If you cannot see Alvis cars at Olympia, send for an advance copy of the 1929 Alvis Catalogue showing the Alvis Range in full colours.





ALVIS

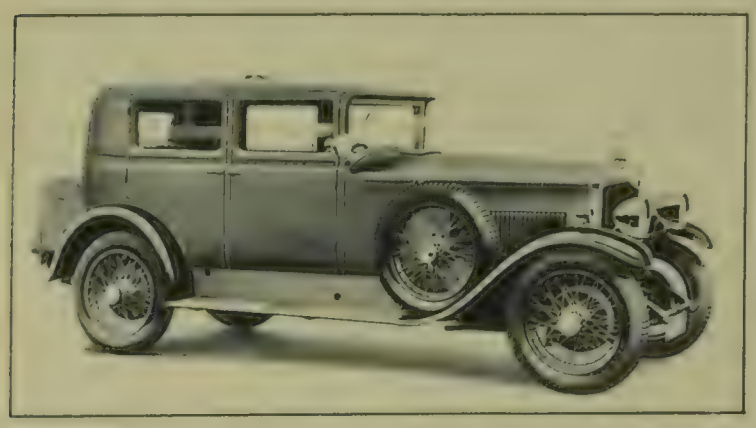
OLYMPIA Stand 38

ALVIS CAR & ENGINEERING CO. LTD., COVENTRY.

London Distributors:
Henlys Ltd., Henly House, Euston Rd., N.W.

A62

has the well-known characteristic of the famous 12-50-h.p. four-cylinder Alvis, that is also staged. Exhibited as a chassis, this six-cylinder model can be inspected by those technically inclined; and it is also staged fitted with a four-door coach-built saloon, and an Alvis saloon with its six light windows. Both are taking carriages, and should make excellent touring vehicles.



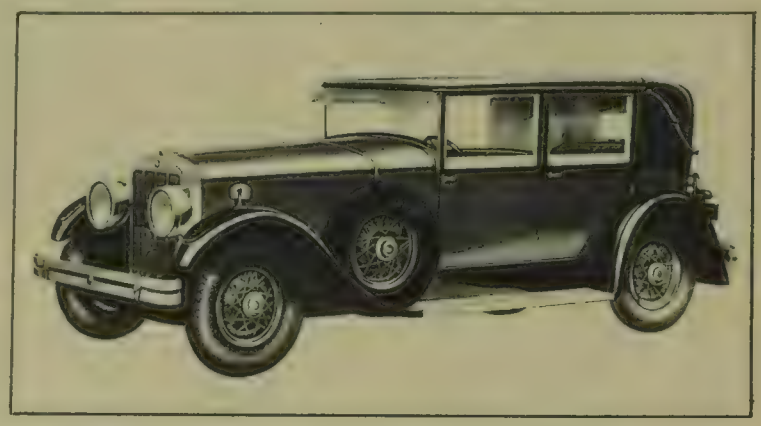
THE CROSSLEY SUPER-SIX 20.9-H.P. FABRIC SALOON: AN ATTRACTIVE CAR COMBINING SPEED, FLEXIBILITY, AND EASE OF CONTROL.

This year, in their four-cylinder range, the Alvis Company have introduced a new semi-coachbuilt four-seater saloon body named the Atlantic, costing £595. It has been so titled because originally it was designed to meet the ideas and wishes of the head of a famous ship-owning company, but had received such universal praise that it has been adopted as a standard model for the 1929 season. The Alvis programme for this year also includes an engine for the 80-mile-per-hour two-seater "sports" rear-driven car, which is to be included in the range, and to the delight, no doubt, of the many motorists who desire to enter hill-climbing and other competitions with a car they can as easily use for ordinary touring.

Sunbeam Cars (Stand No. 134). Five cars with new designs in coachwork are exhibited by the Sunbeam Motor Company, including a new two-seater model on the 6-h.p. six-cylinder chassis; and a new coachbuilt enclosed limousine carriage on a 20-h.p. six-cylinder with a special long wheelbase. In fact, the increased wheelbase of the 20-h.p. Sunbeam chassis is practically the only mechanical alteration made in these models this year, except central chassis lubrication to all Sunbeam cars. The complete range consists of the six-cylinder chassis of 16-h.p., 20-h.p., 25-h.p., and the 3-litre chassis and the eight-cylinder 35-h.p. Sunbeam, giving a choice of cars at prices ranging from £550 to £1975 for the 35-h.p. eight-cylinder limousine or landaulette. Two 16-h.p. Sunbeams are exhibited—one as an open touring car painted cream and black, and the other with a Weymann saloon body in the same colour, upholstered in black hide. The latter costs £650, and it will be noticed that prices are reduced on the Weymann saloon and limousine models. The six-cylinder 20-h.p. Sunbeam shown has a coach-built saloon body, while the 25-h.p. six-cylinder model has enclosed limousine coachwork. All of these cars, together with the 3-litre six-cylinder four-seater open sports body, maintain the cream and black colour scheme throughout.

Naturally, the 16-h.p. model, at its lower cost to the purchaser, is a popular type of Sunbeam. Its coachbuilt saloon has an entirely new design: the front pillars are constructed of metal, giving a wider area of vision to the driver. The front seats are adjustable, and so is the wide rear seat and the rear squab. This is a great improvement, as it lets the car adapt itself to individual users. Another item is an effective ventilator device incorporated in the doors. When the window lights are raised until they enter the top mouldings of the doors, at which point all draught is excluded, there is an area space provided from which a current of fresh air is continually passing through, thus ventilating the interior. A ventilator is also provided at the top of the wind-screen, but here again provision of a vizor effectually excludes all draught. It also shades the driver's eyes from sun glare.

Rover Cars (Stand No. 127). The Rover Company have wisely retained the two models which have found so many friends during the past season as their standard production for 1929. These two models, the 10-25-h.p. four-cylinder and the two-litre 15.7-h.p. six-cylinder, are similar in their mechanical features and in their coach-work superstructures, so that you can get just as smart a carriage on the "nippy ten" as provided on the "successful six." In the latter, by the way, the price of the Weymann saloon body is reduced by £30, so the new price of the complete car is now only £395, provided with either the fixed or folding roof. The *de luxe* models are called the Regal range, and these are fitted with safety glass, vacuum brakes, bumpers, wire wheels, and upholstered in luxurious furniture hide. The radiators of both models have been smartened by a slight alteration in design, but the familiar Rover shield is retained, due to its long association with this make of over twenty years. Both models are fairly fast, hold the road well, and give good accommodation for their passengers. The touring cars of the 10-25-h.p. model only cost £250 complete, the two-litre four-seater only £400, and the standard coachbuilt saloon £435. No fan is fitted on the 10-h.p., and the ignition is by magneto; while that on the two-litre is coil and battery, and the clutch for the larger chassis is a three-plate, whereas that for the smaller is a dry-plate one. Outside of these details, the four-cylinder models have the same layout as the six.



THE FRANKLIN AIR-COOLED FIVE-PASSENGER SALOON: A LUXURY CAR WITH A NEW AND ENRICHED DESIGN OF INTERIOR FITTINGS.

The Sensation of Olympia

MERCÉDÈS-BENZ

STRAIGHT EIGHT (4½ LITRE)

(Non-Supercharger)

THE GREATEST VALUE EVER OFFERED

Chassis only (with central chassis lubrication) **£845**
6/7-Seater Pullman Limousine - **£1,195**

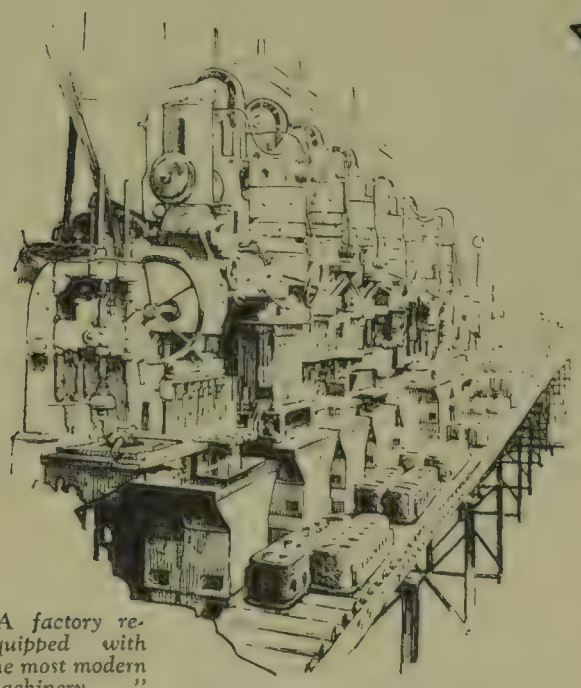
also

THE WONDERFUL GRAND PRIX SPORTS SUPERCHARGER 36/220 H.P.

STAND 156, AVENUES Q & R.

BRITISH MERCÉDÈS-BENZ, LIMITED,
37, Davies Street, Grosvenor Square, London, W.1.

Telephone: Mayfair 4148. *Telegrams: "Cybritimer, Wesdo, London."*



"A factory re-equipped with the most modern machinery...."

WOLSELEY PRICES FOR 1929

12/32 H.P. (4-Cylinder) MODEL

	LIST PRICE	Extra Charge for Triplex Glass
Chassis	£195	—
Tourer	£265	£5 0s.
Two Seater Coupe	£295	£10 0s.
Saloon	£295	£12 10s.
Fabric Saloon (Four-Light)	£300	£12 10s.
Fabric Saloon (Six-Light)	£300	£12 10s.
Coachbuilt Saloon	£315	£15 0s.

16/45 H.P. (6-Cylinder) MODEL

Chassis	£285	—
Tourer	£365	£5 0s.
Two-Seater	£375	£10 0s.
Fabric Saloon (Four-Light)	£375	£12 10s.
Fabric Saloon (Six-Light)	£375	£15 0s.
Coachbuilt Saloon	£375	£15 0s.

21/60 H.P. (6-Cylinder) MODEL

Chassis	£325	—
Tourer	£410	£5 0s.
Fabric Saloon (Four-Light)	£425	£12 10s.
Fabric Saloon (Six-Light)	£425	£15 0s.
Coachbuilt Saloon	£425	£15 0s.

21/60 H.P. (8-Cylinder) MODEL

Chassis	£435	—
Tourer	£540	£5 0s.
Two Seater	£550	£10 0s.
Fabric Saloon (Four-Light)	£550	£12 10s.
Fabric Saloon (Six-Light)	£550	£15 0s.
Coachbuilt Saloon	£550	£15 0s.

32/80 H.P. (8-Cylinder) MODEL

Chassis	£1075 —

WOLSELEY Still Supreme!

POLICY AND PROGRAMME FOR 1929

"THE SAME FINE CARS AT LOWER PRICES"

THE Wolseley Company sets a new standard of value in quality cars which defies competition.

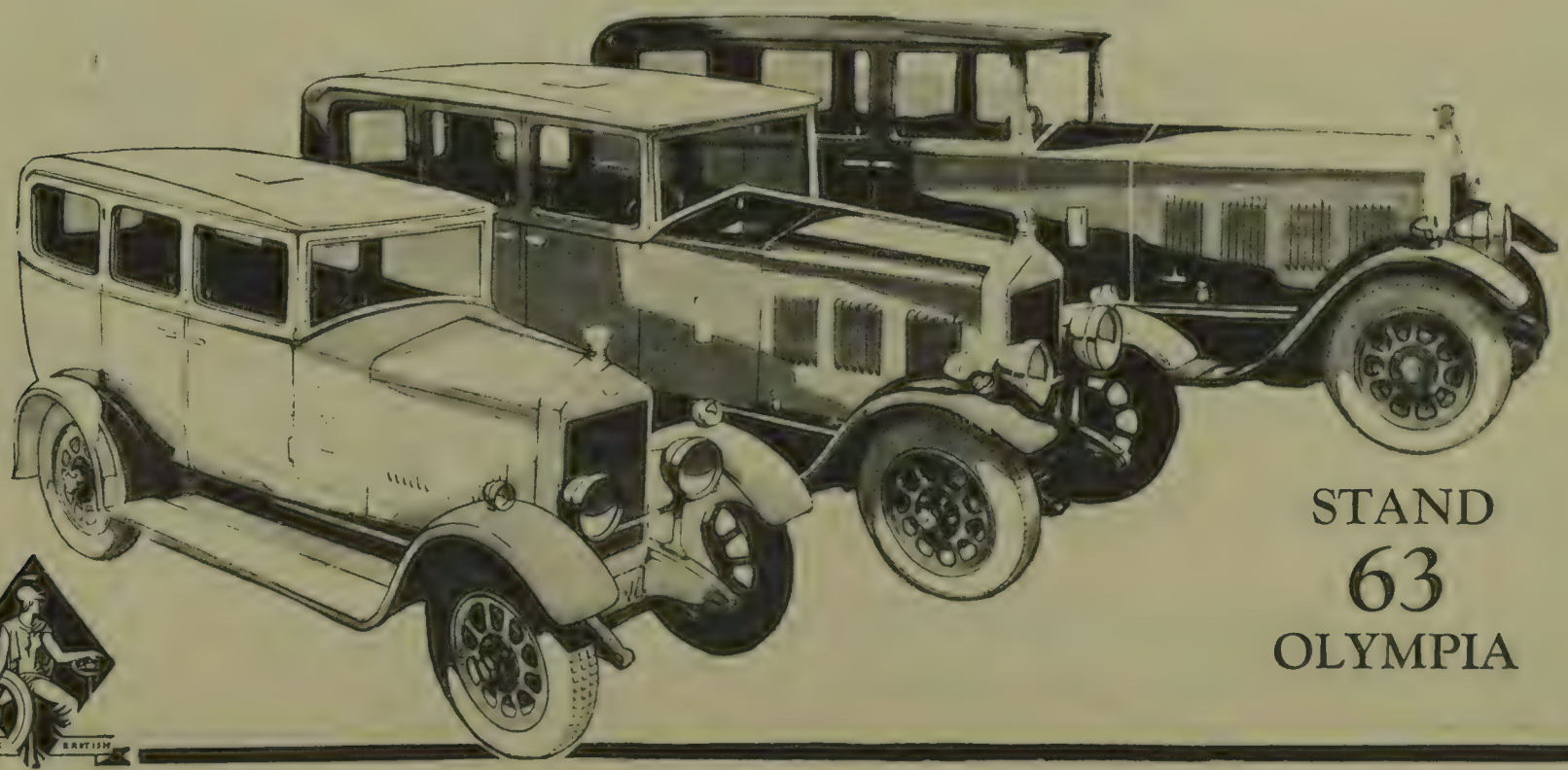
A factory re-equipped with the most modern machinery; a staff imbued with the spirit of its leader—Britain's most successful motor manufacturer. The whole organisation working towards one goal—to bring economic high-grade motoring within the reach of the largest public .... to gain for Britain a greater share of the world's motor trade. These are the factors responsible for such unprecedented car values.

The new models worthily uphold the Wolseley reputation. Lavishly equipped, the same perfect workmanship, the same wonderful engine, the same faultless performance characterise the 1929 Wolseleys.

See the models on Stand 63. Specially examine the Chassis exhibit, and note the *continuity of design*, proved by three years of road experience to be sound and successful.

WOLSELEY MOTORS (1927) LIMITED

BIRMINGHAM: Drews Lane, Ward End.
LONDON: Manor Street, Chelsea, S.W.



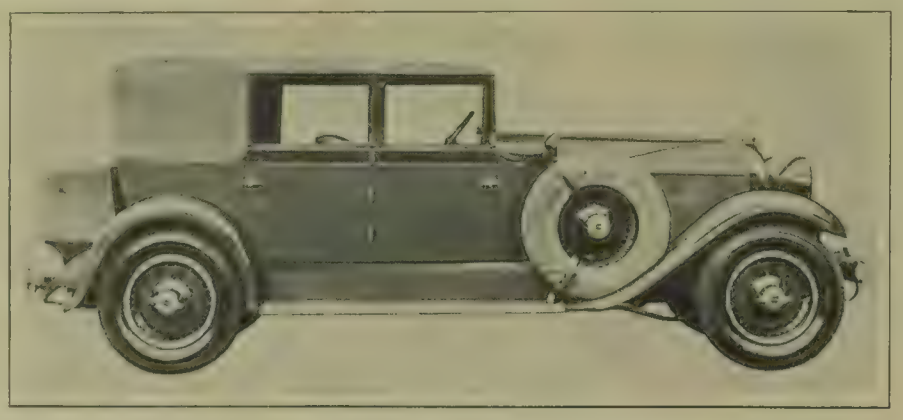
STAND 63 OLYMPIA

Lanchester (Stand No. 91).

As usual, the Lanchester Motor Company stage handsome carriages at Olympia. These now include a new model, provided with an eight-cylinder engine, rated at 31-h.p., which has a bore of 78.7 mm. and a stroke of 114 mm., bringing it in the 4½-litre class. Overhead valves operated through rockers by worm-driven overhead cam-shaft, pistons with aluminium heads, and steel skirts to prevent slapping, a multi-jet carburetter, and dual ignition by Delco coil and B.T.H. magneto, are its chief mechanical features. A four-speed gear-box is provided, and four-wheel brakes with unusually large brake drums, the hand-brake operating solely on the rear drums. Though such carriages as these, the chassis price of which is £1325, are usually chauffeur-driven, the makers have designed it with regard to easy care and maintenance, as the usually inaccessible lubrication points of the chassis are supplied from batteries of nipples on the chassis side-members. It is a particularly luxurious carriage, yet in no way detracts from the merits of the 21-h.p. and the 40-h.p. six-cylinder Lanchester cars, which are still retained in manufacture. Coach-work has always been a strong point with the Lanchester Company, and the models displayed at Olympia this year are fine examples of this firm's craftsmanship. There is also shown a 21-h.p. Lanchester cabriolet with bodywork built by Hooper, Ltd., painted cream for its panels, with black wings and valances, the folding head being of black leather. Adjustable bucket-seats, Triplex safety glass, and Hooper's patent quick-action signal window for the driver are provided, which, with its nice lines, pile carpet, silk pulls and blinds, make it a really elegant and distinctive carriage. It may be mentioned that the new Straight-Eight model Lanchester exhibited is a replica of the one which was entered for the Southport Motor Rally last month, when it won the premier award, a silver cup for the best car in its class.



THE ALVIS "ATLANTIC" FOUR-SEATER SALOON: A MODEL SOLD AT £595 ON THE 12-50-H.P. FOUR-CYLINDER CHASSIS, AND £695 ON THE 14-75-H.P. SIX-CYLINDER CHASSIS.



THE AUBURN PHAETON: A SMART ENCLOSED SALOON OR AN OPEN TOURER AT WILL.

Leveroll Seats (Stand No. 244).

A great number of the cars and carriages staged in the Main Hall at Olympia are fitted with the Leveroll rapid action sliding seat mechanism, which is adjustable, reversible, and removable with an automatic safety lock. By reason of its popularity, it is standardised by some thirty of the leading car manufacturers and coach builders, resulting in a greatly increased output by its makers, Messrs. A. W. Chapman, Ltd., of Hurlingham. Consequently, the price of the Mark 3 model has been reduced from 52s. 6d. to 37s. 6d., and the new S.K.I. model down to 29s. 6d. Visitors to this stand should ask to see the improved radial triple cam lock and the finger light movement, which enables the seats to be adjusted to suit individual requirements. One can understand why Leveroll seats are so popular, as, besides their adjustable qualities for picnics, the seats can be removed and replaced in the car in ten seconds; and, for shopping, the seats slide back, so that the occupants of the car can alight on the kerb side of the pavement and not in the middle of the road, whichever way the driver brings them to their destination. Besides the seats, Messrs. A. W. Chapman display on their stand the Nevajah shock-absorber coil and a load-adjuster which can be fitted on the suspension and improve the springing. Also the Thermorad car-heater and foot-warmer, which can be connected to the exhaust-pipe and so warm the car or omnibus, as the case may be, without expending any extra fuel or producing any back-pressure on the engine. Leveroll step mats that are self-cleaning and provided with rustless finish are another item to be seen here, so that car equipment in various forms can be inspected by the visitor.

Come—

—and learn why Triplex has always led in the Safety Glass field, and why it has been so invariably adopted by leading car manufacturers

STAND 218
OLYMPIA OCT. 11th.-20th.

Fit "TripleX" Reg'd. -and be safe

Shatter-proof X XX Splinter-proof

TRIPLEX SAFETY GLASS CO., LTD. 1, Albemarle Street London W.1.

ROLLS-ROYCE

The Best Car in the World

Rolls-Royce cars of the latest type are being shown on the stand of Automobiles Rolls-Royce (France) Ltd at the

PARIS SALON

from October 4th to 14th

and on the stand of Rolls-Royce Ltd at

OLYMPIA

from October 11th to 20th

At both Exhibitions Rolls-Royce cars will also be displayed on the stands of leading Coachbuilders.

The characteristic features of Rolls-Royce design and the prices of Rolls-Royce chassis remain unaltered.

ROLLS-ROYCE LTD
14-15 CONDUIT STREET
LONDON, W.1



A Hooper Sedanca on Rolls-Royce chassis again won the premier award, Concours d'Elegance, Biarritz, September 4th, 1928. A similar car also awarded premier prize, Concours d'Elegance, at Cortina d'Ampezzo, Italy, August 26th.

Hooper & Co. (Coachbuilders), Ltd., Motor-body Builders to H.M. the King, 54, St. James's Street, Piccadilly, S.W.1, and Motor Exhibition, Stand 108, Olympia, 11th to 20th October.

Hooper's Coachwork (Stand No. 108).

As befits coachbuilders who have the honour of the Royal Appointment, Messrs. Hooper and Co. (Coachbuilders), Ltd., have examples of their handiwork on various stands, besides their own in the Coachbuilders' Section, of the present Olympia Show. The examples of the Lanchester and Rolls-Royce stands are referred to elsewhere in this report of the exhibition. There is on the Bentley stand one of the new Hooper enclosed limousines with a division behind the driving seat, carrying two persons on the hind seat, two on the occasional seats, and two, including the driver, on the front seat; which has its bonnet, panels, and upper parts painted blue, with the chassis, wings, and valances buff colour. It is a very striking carriage, besides being luxuriously comfortable, and it strikes the observer as particularly useful for touring in dusty countries, as the rear compartment is upholstered in buff woven leather cloth and the driving seat is in buff leather.

As for the carriages on Hooper's own stand, they include the new Hooper enclosed limousine with a division behind the driving seat of the 30-h.p. Double-Six Daimler chassis, which is essentially a town carriage in its style, painted black with white picking-out line. Triplex glass is fitted throughout. The other example on this staging is the new Hooper sedanca with division behind the driving seat and a folding leather extension over the same another typical high-class town carriage with a fixed leather-covered hood. This is painted green with a black bonnet, wings, and valances. The rear compartment is upholstered in brown woven leather, while the driving seat is trimmed with brown lizard-skin. The internal furnishings include ebony woodwork, a cabinet fitted with cocktail bottles, silver-plated beakers, and a first-aid outfit—rather a humorous mixture, if one comes to think of it; while the instrument board fitted above the cabinet contains the speedometer, aneroid barometer, and a clock: thus the occupants of the car cannot plead ignorance of what the driver is permitting the engine to do in transportingitsload.

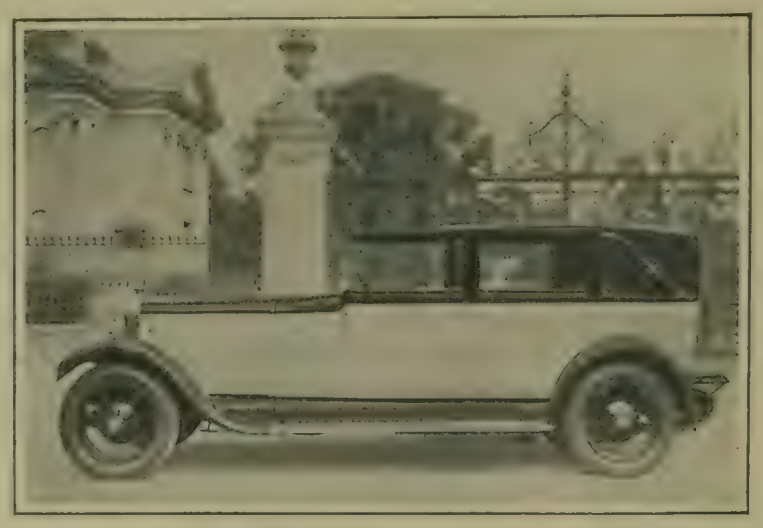


AN ECCLES 15-FOOT CARAVAN, COMPLETELY FURNISHED, INCLUDING A BATHROOM WITH HOT AND COLD WATER: AN IDEAL MOVABLE "BUNGALOW."

Austin Exhibits (Stand No. 135).

The Austin reduced prices will undoubtedly attract a large number of visitors to their stand at Olympia, situated in the centre of Avenue Q, as to-day the well-known 7 h.p. Austin touring car only costs £125, and the other models, fitted with a saloon, a fabric saloon, or the new coupé type, an extra £10 on that figure. If one has a little more to spend, there is the Austin 12-h.p., with its new Burnham saloon, costing £315, a very luxurious carriage for the money; and, should that not be big enough, there is the Burnham saloon on the 16-h.p. light six-cylinder chassis, costing £365, a veritable carriage *de luxe*. Beside these, there are choices on the 20-h.p. four-cylinder and the 20-h.p. six-cylinder chassis, so that the Austin range is very wide indeed, yet the prices are extremely moderate, for the most expensive carriage only costs £595 on the largest chassis. This is the six-cylinder Ranelagh, which has all the latest gadgets in regard to oil-cleaner, dashboard, petrol-gauge, an improved petrol-tank filler, and the choice of either pressed steel artillery wheels or wire wheels. The new coupé model on the Austin 7-h.p. chassis is particularly pleasing in regard to its furnishing, upholstery, and equipment. Technically, Austin cars show very little alteration; the springs have been improved by the interposition of thin soft metal plates between the leaves, which modify the friction and add to the ease with which the car rides, though the Austin Seven has not been touched even in this regard. The other noticeable item is the improved petrol-tank filler, which is arranged in such a way that the driver is able to replenish the tank without the necessity of leaving his seat. This is a great convenience.

[*Continued overleaf.*



A MULLINER ENCLOSED LIMOUSINE ON A 25-85-H.P. DAIMLER CHASSIS: AN INTERESTING DEPARTURE IN COACHCRAFT.

This landaulette-de-ville was supplied by Messrs. Arthur Mulliner, Ltd., the well-known coachbuilders, of London and Northampton, to Mr. E. M. Vardi, of London and New York. When open, it allows a maximum of air and sunshine, but is readily convertible to an enclosed limousine.

20.9 h.p. models from £675
Super Six Fabric Saloon £795
15.7 h.p. models from £575

See also the new Two-litre Sports model Tourer £625; Fabric Saloon £675. Triplex Glass. Chromium plating finish.

STAND 133

TWO Remarkable Sixes

THE 20.9 and 15.7 h.p. Crossley Sixes are both remarkable cars. Fascinating to drive, quality built throughout, yet extraordinary value, they meet the requirements of those motorists who desire high performance, distinctive coachwork and comfort.

In the high-powered class the 20.9 h.p. Crossley has a definite lead. It is far in advance of all other cars at or near its price. Superb coachwork, high-grade appointments. Exceptional performance.

Smaller, more compact than the 20.9 h.p. model, the 15.7 h.p. Crossley Six has the same quality, the same margin of strength and the same distinctiveness. An examination will reveal that it is the finest value in medium-powered sixes on the market.

Special models are the Super Six (20.9 h.p.) and the Two-litre Sports model, both exhibited on the Crossley Stand.



Crossley

SIX CYLINDER CARS

15·7 H.P., 20·9 H.P., SUPER SIX

and

TWO-LITRE SPORTS

15.7 Coachbuilt Saloon £575

CROSSLEY MOTORS LTD. MANCHESTER, & 20, CONDUIT STREET, LONDON, W.1.

For Luxurious Fast Travel



Visit Stand No. 4 at the Olympia Motor Show

IN the new Franklin "Airman" Cars on display at the Olympia Motor Show you will find a surprising achievement in beauty of line and luxury of interior.

When you sit within one of these cars for a first drive you will enjoy the car's tasteful appointments, its luxurious comfort, its smooth and quiet operation, its amazing ability to sustain high speed for long distances without causing undue fatigue.

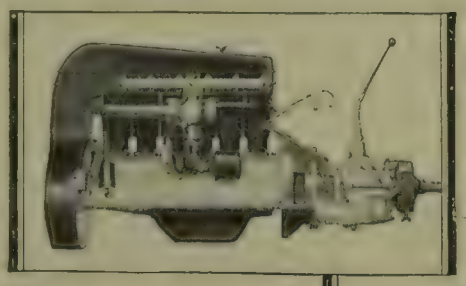
You will appreciate fully the wonderful contribution that the Franklin air-cooled engine and other special Franklin features have made to the refinement of Luxurious Fast Travel.

Dealers interested in the Franklin franchise may secure detailed information from a factory representative at the Franklin stand at the Olympia or by writing to—

FRANKLIN AUTOMOBILE COMPANY

Export Dept., Syracuse, New York, U. S. A. Cable Address, "Franklin"

AIR-COOLED



SINCE 1902

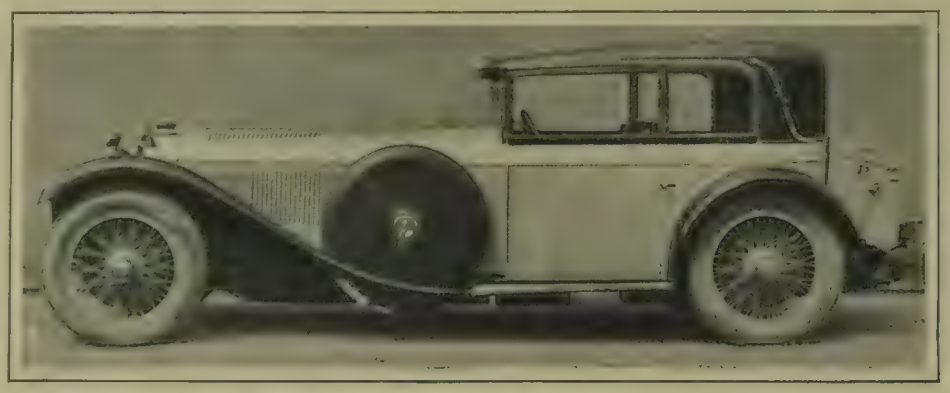


Franklin

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Distributors for British Isles — "A" MOTORS, Ltd., 21 Chilworth Street, London, W. 2. — Telephone: Paddington 7328

Mercédés-Benz (Stand No. 156). An eight-cylinder non-supercharged Mercédès-Benz chassis, rated at 31.76-h.p., with side-by-side valved engine, Bosch dynamo ignition (two units in one), Zenith carburetter, multiple disc clutch, and four forward speed gear-box, shows that the German manufacturers are, like all other nationalities at the present time, catering for the multi-cylinder engine demand. It is to be seen also fitted with a Pullman limousine body to seat six or seven persons, with a division between the front and rear seats, painted black and red, with dark-red upholstery. That colouring, by the way, is the prevailing hue of the stand, as the 33-180-h.p. six-cylinder supercharged Mercédès-Benz long chassis, rated at 32.9-h.p., with overhead valves, is also staged as a cabriolet painted black and red, and upholstered in red leather. The supercharged Mercédès-Benz cars will be examined with interest by the technical motorist, as this firm has the experience of building the supercharged touring model for the past two seasons. They will be glad to examine the 36-220-h.p. six-cylinder Mercédès-Benz Grand Prix sports supercharged car, rated at 35.7-h.p., one of the most powerfully equipped carriages in the Show. This has dual ignition, as both Bosch magneto and battery are provided. It is fitted with a British-built body, a sports saloon by Brainsby Woollard, and upholstered in green leather, although the chassis is painted red and black. The other item on the stand is the 24-100-h.p. six-cylinder Mercédès-Benz supercharged engine, which is shown to allow the technical mind to examine its details.



A CAR OF PRICE AND POWER: THE 36-220-H.P. MERCÉDÈS-BENZ SALOON, SOLD AT £2650.

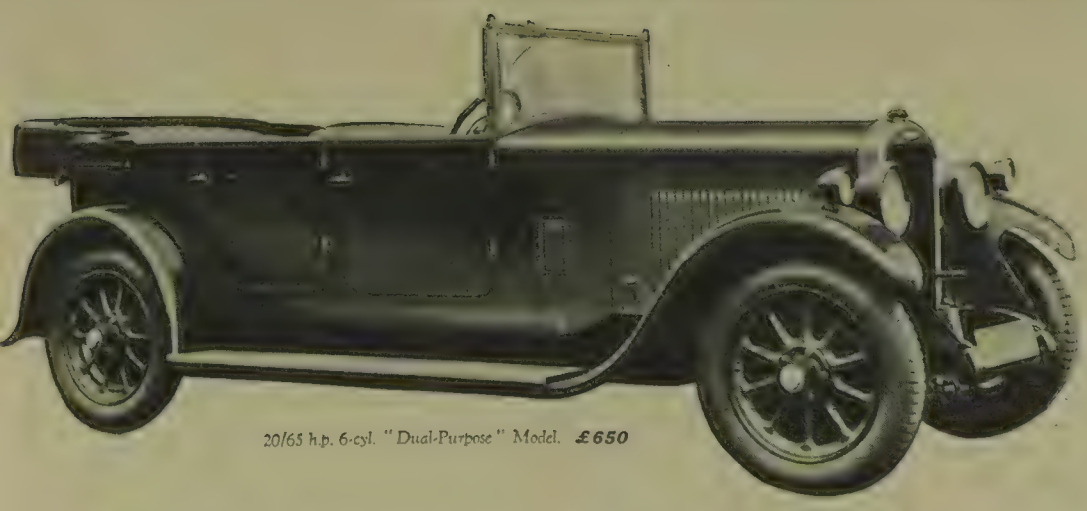


EXHIBITED FOR THE FIRST TIME AT OLYMPIA: THE 14-70-H.P. "HADFIELD" BEAN SPORTS SALOON.

Humber Models (Stand No. 66). A new range of Humber cars has created considerable general interest in the world of the motor-using public, as this conservative firm seldom makes radical changes. An entirely new radiator alters the appearance, while still retaining just the likeness of the old Humber "face"; but this change has enabled the coachbuilder to improve the lines of the bodies placed on these chassis. The two-litre model is an entirely new six-cylinder Humber styled the 16-50-h.p.—a first-class production with excellent coachwork and of a useful denomination for general use, so it will be welcomed by a large public. The engine, with its six-cylinder of a 65-mm. bore and 106-mm. stroke, gives a Treasury rating of 15.72-h.p. The compression has been raised from 4.5 to 1, from 5.1 to 1, without any increase in the tendency of the engine to "pink" when pulling hard at low speeds. Consequently, greater power is developed by this motor. The three-litre 20.55-h.p. six-cylinder Humber is on very similar lines to the smaller new six-cylinder model. A Dewandre Servo motor is fitted with four-wheel brakes, this motor pushing on to a bar, the left and underside of which operate the front and rear brakes respectively. This method is somewhat different from the standard way of fitting Dewandre brakes, whose motor usually pulls the rods instead of pushing them, as on the Daimler, for example. The 9-20-h.p. Humber is a much improved car, so that now it is styled the 9-28-h.p. model, to give a better indication of its increased power. A new radiator gives it a more dignified body line and makes the car more important-looking. At the same time, the centre of gravity has been lowered by flattening the springs, so that the 9-20-h.p. has the modern low-looking appearance, yet in no way curtails the head room. The engine follows the line of the other new engines with its overhead inlet and excellent exhaust side valve. The bore and stroke remain unaltered, being 58 mm. and 100 mm. respectively, making its rating 8.35-h.p. A forced feed lubrication system has now been adopted and the sump increased to hold three-quarters of a gallon of oil, the oil-pump being undercharged to deal with the greater capacity. A filter for the oil is accessible by the pump, so can be removed for cleaning without difficulty. Following modern practice, a plate-clutch has been substituted for the coal type. The result is that one can look forward to a big season of prosperity for the Humber Company in these three models—the high-class small car either as a two-seater or with saloon body, the medium-sized six-cylinder of the most popular rating, or the larger luxurious six-cylinder carriage for those who want a more imposing vehicle.

[Continued overleaf.





20/65 h.p. 6-cyl. "Dual-Purpose" Model. **£650**

THE NEW HUMBER RANGE

9/28 h.p. 4-cyl. 2/3 seater	£240
9/28 h.p. 4-cyl. 4-seater TOURER	£240
9/28 h.p. 4-cyl. 4-seater FABRIC SALOON	£280
9/28 h.p. 4-cyl. 4-seater SALOON	£295
14/40 h.p. 4-cyl. 5-seater TOURER	£375
14/40 h.p. 4-cyl. 5-seater FABRIC SALOON	£455
14/40 h.p. 4-cyl. 5-seater SALOON	£475
16/50 h.p. 6-cyl. 5-seater "DUAL-PURPOSE" Model	£440
16/50 h.p. 6-cyl. 5-seater WEYMANN SALOON	£497
16/50 h.p. 6-cyl. 5-seater SALOON	£497
20/65 h.p. 6-cyl. 5-seater "DUAL-PURPOSE" Model	£650
20/65 h.p. 6-cyl 5-seater SALOON	£845
20/65 h.p. 6-cyl. LIMOUSINE	£925
20/65 h.p. 6-cyl. LANDAULETTE	£925

Dunlop Tyres Standard.

Such marked Performance

Such Beauty of Line!

Dignity, Comfort and Power!

INCREASED power, rapid acceleration and smooth running, combined with a more buoyant suspension and a low centre of gravity, are the component features that contribute to the wonderfully marked advance in the mechanical excellence and exceptional road performance of the new Humber Cars.

Ideally slung coachwork, with low, sweeping lines, breathes modernity with dignity to an advanced degree. Upholstery, appointments and magnificent coachwork finish convey instantly that impression of solid value for which the Humber has always been famed. Inspect the details of each model at the Humber Stand. There you will find a choice of cars that will excite the admiration of all.

Humber

OLYMPIA MOTOR EXHIBITION

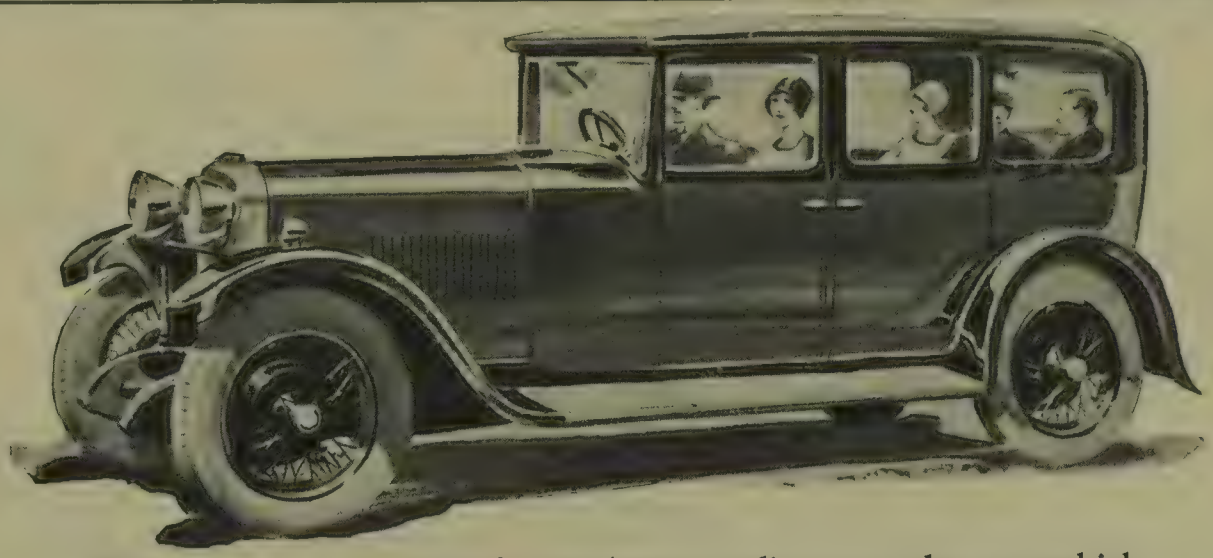


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See the SUNBEAMS at OLYMPIA

STAND 134

SUNBEAM

Arrol-Aster (Stand No. 104). Continuity of design and stabilisation of prices have been announced by the Arrol-Aster as their programme for 1929, so that no one need fear running risk of loss in extra depreciation added to their vehicles of this make by an alteration in price values. A new-comer at this stand is the 23-70-h.p. Straight-Eight-cylinder Arrol-Aster car, which holds a unique position, as it is the only car in the world with an eight-cylinder "single" sleeve-valve engine. Single sleeve valves are on all Arrol-Aster's models, which include a 17-50-h.p. six-cylinder, a 21-60-h.p. Aster six-cylinder, and a 24-70-h.p. Aster six-cylinder model, as well as the "Straight Eight" already referred to.

In these days of saloons, multi-cylinder engine chassis are rising in popularity, as motorists are realising that while the small cars are very wonderful at their price, yet real modern comfort is only obtainable in what may be termed the larger-engined and longer-wheelbased chassis. Further, saloons are apt to act as sound-recorders, notwithstanding their soft cloth inner linings to damp any noise that may come from engine, gear-box, or back axle. The examples staged on the stand at Olympia include the four-light fabric saloon on the 17-50-h.p. six-cylinder chassis, a coachbuilt saloon on the same model finished in black cellulose and well upholstered in sealing-wax red leather, with adjustable front seats, blind to rear window operated from the driving seat, and sloping V-shape screen. Both these cars are listed at £598. The "Straight-Eight" is fitted with a three-five-seating saloon coupé finished in two shades of grey cellulose and upholstered in brown leather. Its cost is £798. The 21-60-h.p. six-cylinder Aster is equipped with a six-light coachbuilt saloon with exterior finish of dark blue cellulose, black head and wings; four complete cars being shown on the stand, together with the "Straight-Eight" stripped chassis, so that its details can be inspected. This "Straight-Eight" has a rating of 22.4-h.p.

Barker Coachwork (Stand No. 54). Four magnificent Barker carriages are on view at Olympia; three of these are situated on their own stand in the Coachbuilders' Section, and the fourth holds an important position on the Rolls-Royce staging. On the Barker stand are the 40-50-h.p. six-cylinder Rolls-Royce long-type chassis cars, the Barker sedanca-de-ville, seating six persons. The sedanca-de-ville carriages are a speciality of this coachbuilder, and their dignified yet handsome appearance will appeal to the true carriage-lover inspecting its upholstery in plain cloth, the front seats in black leather, walnut cabinet-work, and the fittings throughout in real silver-plate. Ladies will note the folding arm rest and Triplex glass and windows, with the Barker signal device to the offside window, and a sun shield to prevent the driver from being dazzled.

Another Rolls-Royce 40-50-h.p. chassis is fitted with Barker's Pullman limousine-de-ville, with its black enamelled leather roof, blue leather front seats, and cloth upholstery. Like its companion, this car is fitted with silver plate furnishings, mohair mat to the door, Triplex glass to all windows, and Barker semi-rotary dipping head lamp. As there are quite a number of motorists who like high-powered open touring cars, this stand also contains a 6½-litre six-cylinder Bentley chassis fitted with a Barker sports body seating four occasionally and two at all times. All these cars are cellulosed for their panels Olympia yellow, with black uppers and black wings, except this one, which has Olympia yellow for its panels, but with the top of the bonnet, scuttle, and bonnet-louvres finished aluminium, while the wings, wheels, and chassis are coloured Olympia blue to match the leather upholstery.

Triplex Glass (Stand No. 218). There seems hardly need for the Triplex Safety Glass Company, Ltd., to have a stand at Olympia, as most of the stall-holders who exhibit complete carriages have Triplex glass fitted to their screens or windows, if not both. Still, as they have always had a stand at these motor shows, habit has, no doubt, compelled them to retain it, if only to say "how-do-you-do" to their friends, and make it a meeting spot for the many motorists who seem to have escaped such wonderful dangers through using Triplex safety glass. Every post seems to bring them news of miraculous preservations from serious harm after misadventures, due to the unsplinterable qualities of the production they manufacture. Wild ducks seem to fly into the windscreens, kill themselves, shatter the glass, but Triplex withstands the impact and saves the car's passengers from being cut to pieces. Pheasants seem miraculously to charge into cars fitted with Triplex, and when other motorists crash into these cars, whatever else befalls the occupants, Triplex seems to have saved them from serious cuts and gashes. Testimonial after testimonial of this character is to be seen on this stand, besides examples of how the glass withstands heavy crashes without splintering or shattering.

Franklin Cars (Stand No. 4). Air-cooled engines are extremely popular in the Royal Air Force at present, as a large number of planes are fitted with them for their power unit. On the land, however, the air-cooled engine has lost almost all the ground it gained shortly after the war, except as regards the Franklin air-cooled car which is exhibited at Olympia. As one of the oldest U.S.A. productions, as far as the firm is concerned, it is only in the last year or two that the Franklin car has sought patronage from the motoring public in Europe. Further, while in England we are accustomed to small two-seater cars fitted with air-cooled engines, the Franklin is a full six-cylinder high-class carriage, as can be seen by those who visit this stand. A standard limousine with two spare wheels in wells at either side of the front, upholstery in fine quality of broadcloth of deep maroon colour, a clock, telephone, luggage-rack for light parcels, and other accoutrements, add to the luxurious comfort offered to the passengers who sit in the rear compartment. Another example is the sports saloon, painted in a combination of pyramid-grey and desert-sand. The third carriage on the stand is a convertible coupé painted dark blue and upholstered in black leather. Four-wheel hydraulic brakes are provided, and technical motorists will be interested in the re-circulating oiling system of the powerful Franklin engine—which ensures the proper lubrication—and the crank-case ventilator, which protects the working parts against condensation of petrol vapour. New body styles are provided this year by the Franklin Company, as will be observed by those who examined these cars last year when they were at Olympia. Rated at 25.5-h.p., this six-cylinder Franklin air-cooled engine is shown also as a separate exhibit, in order that the cooling by direct application of air currents to each cylinder, from the fan keyed to the front end of the crank-shaft, can be examined, as well as the overhead valves operated by push-rods. The price of the five-seater passenger sports saloon is £945, and of the enclosed limousine £1025.

The Lanchester Straight Eight 30 H.P.

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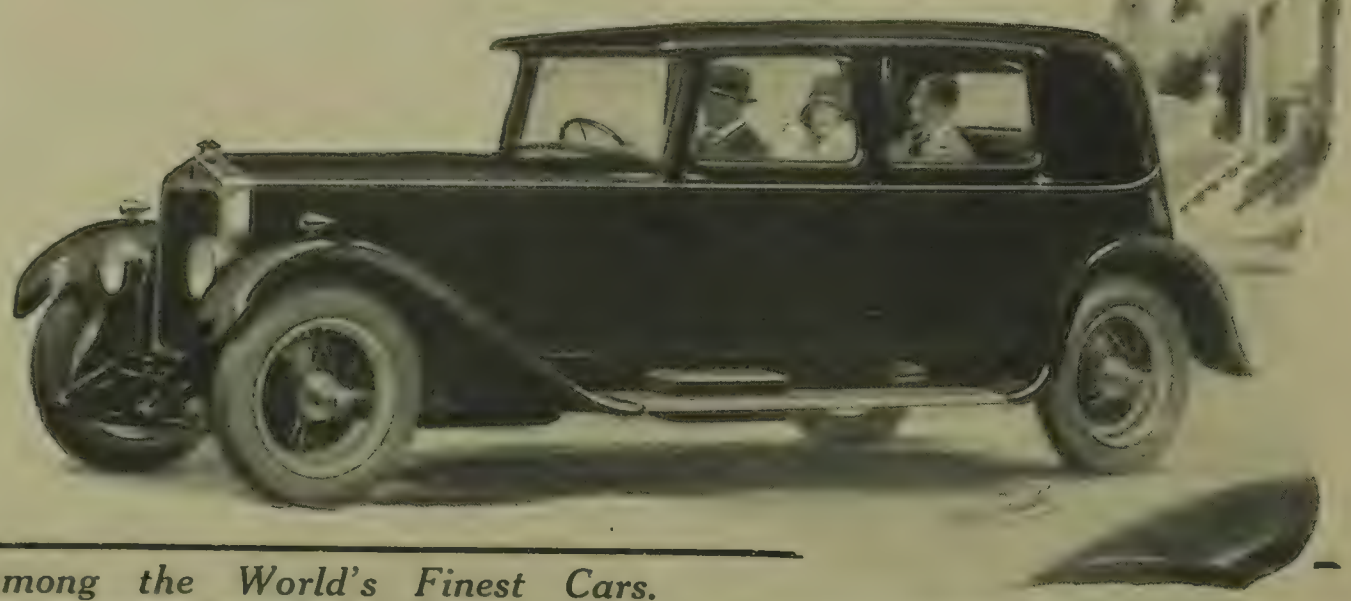
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Olympia's Outstanding Exhibit

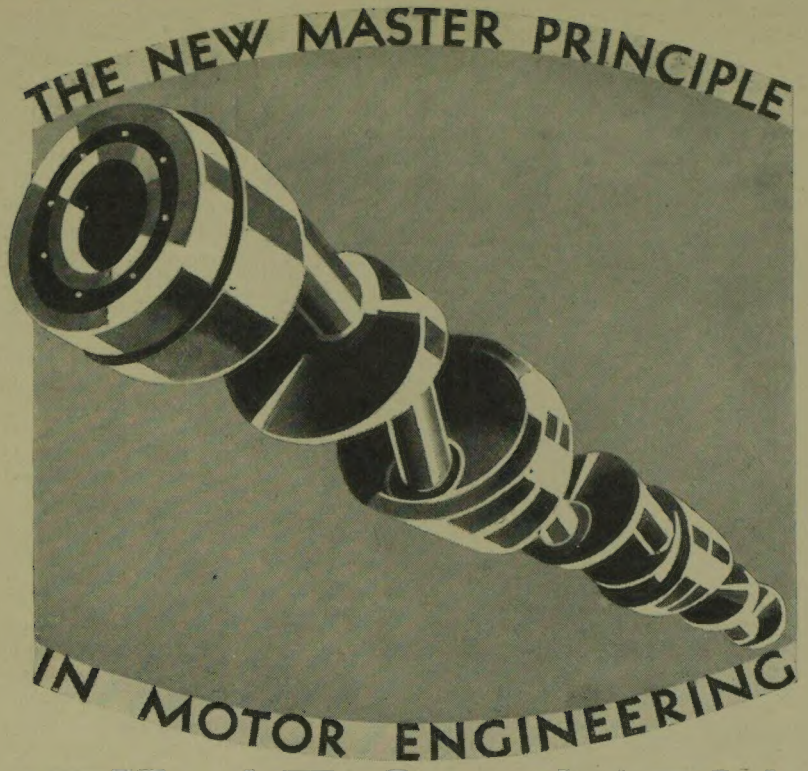
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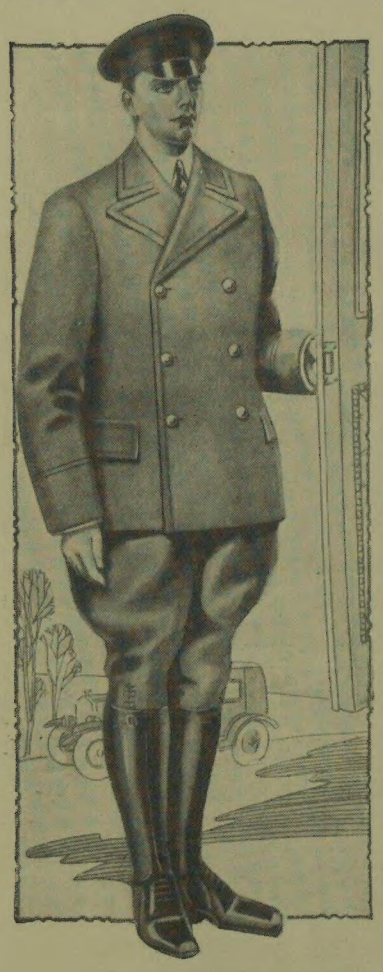


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THE 40-FT. OWNER-DRIVEN MOTOR-CRUISER.

THE luxury motor-cruiser which I described last week was an easy subject, for there was no question of expense or an existing standard model to be considered. The 40-ft. type is another matter, for during the past year several firms have produced standard vessels about this size which have proved so popular as to admit of an all-round reduction in prices. This is what I want to see, because until the cost of the large boats is reduced, those with families and small means will be debarred from the pastime. Mass production is the only solution, and this requires a demand for great numbers.

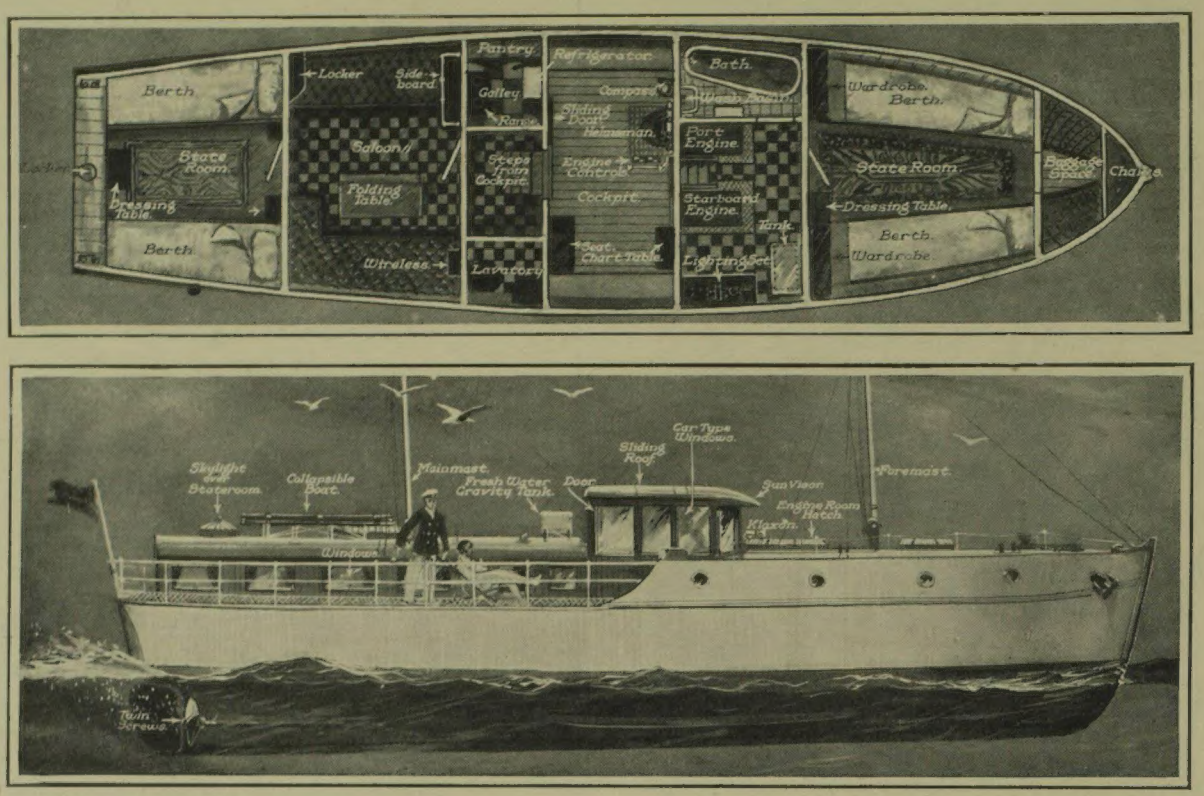
To the uninitiated a motor-cruiser of about 40-ft. long does not appear cheap at £1100 to £1600; but, when the matter is considered carefully, this outlay proves good value. At the moment there is a great shortage of boats, so that the owner who can spare his vessel for a few weeks is able to command a rent for her which will repay to him his running expenses. In the case of the luxury boat, rents up to £40 per week for a 60-ft. vessel are frequent, and can be obtained all the year round if the boat is sent to the South of France during the winter.

I look upon the 40-ft. vessel as the largest boat suitable for the owner-driver with moderate private means. They can be purchased on the deferred payment system, either direct from the builders or through certain of the large London stores. As the length decides the amount of accommodation, and to a great extent the price, the boat I fancy would be 40 ft. long, 10 ft. wide, and would float in 3 ft. 8 in. of water.

The drawing shows a vessel with a cockpit slightly forward of amidships. I am aware that large numbers favour an open cockpit right aft, and that, in consequence, builders have designed boats accordingly, but I do not favour this arrangement. My arguments against it are that when under weigh the occupants suffer from any propeller vibration which may exist; that, with the wind aft, the exhaust gases are apt to blow inboard; and that, generally speaking, it is draughty and damp. The forward position suffers from none of these drawbacks, and in a well-designed hull it is the driest place in the ship.

It will be seen that I have installed two engines which develop 60 h.p. between them; this should give a speed of a little over ten knots, and a fuel bill of about 6s. per hour at full speed, when paraffin is used. Many 40-ft. vessels have smaller engines, but, unless the initial cost is a very great consideration, I recommend 60 h.p., as it gives that extra turn of speed which is required when stemming fast-flowing rivers or strong tides in estuaries. It also allows the engines to be run normally at reduced speed, and thereby prolongs their life.

It is difficult to state the exact cost of this vessel, as so much depends on the make of engine and fittings. At a very rough guess, I consider that if she was built on standard lines, by a firm who build cheaply, she might be obtained for £1100; whilst an expensively finished model should not cost more than £1800 to £2000. Two thousand pounds at 5 per cent. is £100 per annum. If the boat is let for six weeks, the upkeep expenses for the year are repaid, so that the family obtain a holiday home for forty-six weeks for £100, which opens up to them the possibility of travel throughout Central and Southern Europe, or duck-shooting in the winter at home, and always without hotel bills or railway fares.—G. HAMPDEN.



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LEA-FRANCIS

SEE THEM AT OLYMPIA

STAND 98

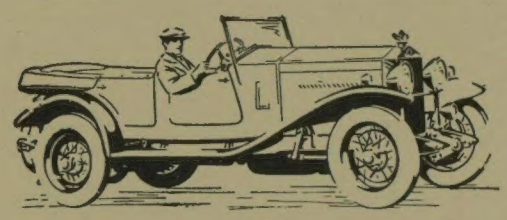
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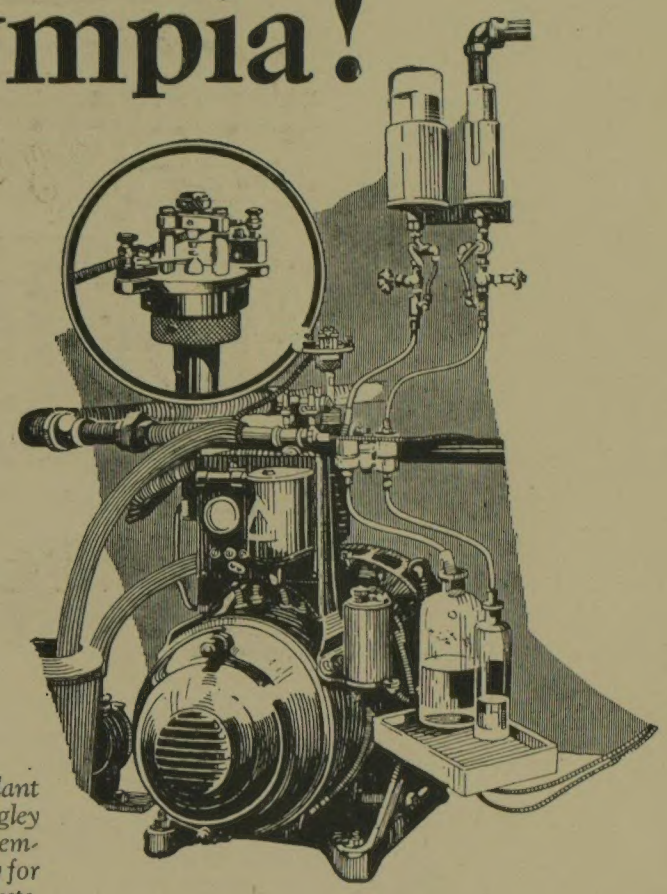
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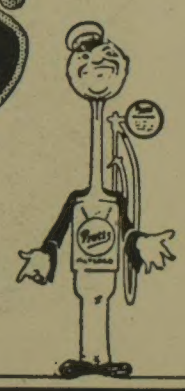


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